

40
34

AGASTYA PAṆḌITA'S
BĀLA BHĀRATA
A CRITICAL STUDY

49201

Dr. K.GHANASYAMALA PRASADA RAO

M.A., Ph.D.

**AGASTYA PANDITA'S
BĀLA BHĀRATA
A CRITICAL STUDY**

The Author

First Edition:

Vijaya Daśami - Āngirasa
October 1992
Copies 1000

Publisher:

Smt. K. S. Mahālakshmi,
Mānikyāmba St., K. Agraharam,
Amalāpuram - 533 201.

D.T.P.Composing:

JĀGRITI GRAPHICS

3-4-705/4, NĀRĀYANAGUDA,
HYDERABAD - 500 029
Phone: 662625

Cover design:

‘ SŪRI ’

Printed at:

Kalājyōthi Process (p) Ltd.,
Musheerabad, Hyderabad

India

Price: Rs.200/-

U.S.\$ 20

For Copies:

Sāhitya Niketan

Barkatpura, Hyderabad-500 027
Phone:660004

To

MY REVERED PARENTS

Late. Dr. K.V. Appa Rao

and

Smt. K. Annapurnamma.

The Author acknowledges with thanks
the financial assistance rendered by

**1. Tirumala Tirupati Devasthanams
Tirupati**

**2. Telugu University
Hyderabad**

and

**3. Sri Gottipāti Chandrasekhar
and
Smt. Gottipāti Satyavani
of**

**Sri Souseelya Education Trust (Regd.)
Hyderabad**

Which is dedicated to national renaissance
through the inculcation of moral and ethical values
among children and youth.

BLESSINGS

When Dr. Ghanasyāmala Prasāda Rao approached me with a request to take him as a research scholar under my guidance I accepted him for I knew him as a painstaking researcher even as a P.G.student of mine. I have been encouraging research scholars to study the literary giants of Āndhra Deśa, especially Agastya Pandita and Mallinātha Sūri. Dr. Prasāda Rao took up the challenge and did a wonderful job.

The Bālabhārata of Agastya is certainly one of the greatest Samskrita Mahākāvyas of the South. Agastya was a poet of great talent and fame. He was a prolific writer too, of proven merit. However he is sometimes wrongly identified with the famous Vidyānātha, the author of Pratāparudrīya. Dr. Prasāda Rao has proved beyond doubt that Vidyānātha and Agastya were two different persons.

Mahābhārata has been a source of eternal inspiration to the Indian people through out their long history. As such it has been told again and again by various writers in various languages and forms. Bāla Bhārata is one such attempt. The epitomisation of the original in beautiful poetry by Agastya has won the appreciation of Sahridayas.

Dr. Prasāda Rao made a critical study of Bāla Bhārata from literary and cultural points of view with nationalism as the guiding force. I trust he will also bring out an authentic edition of Bāla Bhārata with the commentary.

I wish Dr. Prasāda Rao all well in his literary career and life.

Waltair,
28.6.92.

Dr. P. Śrī Rāma Mūrthy,
Professor of Sanskrit, Andhra University,
Member, Advisory board for Sanskrit,
Sahitya Academy, New Delhi.

PREFACE

Āndhradeśa under the rule of the Kākatīyas of the Ekaśilānagara (Warangal) and the kings of Vijayanagara witnessed a marked development of Sanskrit literature in all its branches. Agastya Pandita who is praised as one of the greatest scholar-poets of his times by Gangādevī, the queen of Vīrakamparāya and the author of the Mathurāvijaya, has enriched the Sanskrit literature with seventy four works. But only three works of this great writer, BālaBhārata, Kṛsnacarita and Nala Kīrtikaumudī have come down to us; the last one only in fragments.

The Bāla Bhārata of about 1700 and odd verses, divided into 20 cantos, is like the Bhāratamanjari of Ksemendra, an epitome of the great epic Mahābhārata. It is this Mahākāvya which has won a good name for Agastya Pandita as a Mahākavi. Dr. Ghanasyāmala Prasāda Rao in his voluminous work "Agastya Pandita's Balābhārata - A Critical Study" has made a successful attempt to bring out the greatness of this poem.

The Indian literary criticism has its own long tradition of evaluation of a literary work which is perhaps not found in any literature. There are many works of Alankāra śāstra laying the guidelines to produce and appreciate a literary work. A critic would write an exhaustive commentary on a literary work of his choice and shows how it fulfils the conditions laid down by the Ālankārikas to be called a good poem or a drama by containing Alankāras, Gunas, Rītis, Rasas and Sandhis etc; and by presenting proper heroes and heroines. Therefore it is not correct to say, as some of the modern critics are prone to think, that the Indian literary criticism is deficient in its application, to the different

poetical works. If the modern criticism is interested only in discussing about the poet, the plot construction in a poem and other aspects like characterisation etc., the Indian critics are interested more in finding out the factors which make a literary work worthy of the name of a 'Kāvya'. It does not mean that our critics are unaware of the importance of the plot-construction and the working of the poet's mind in producing a good poetical work. We find hints about the plot-construction (as in the Dhvanyālōka while trying to determine the main Rasa in the Rāmāyana and Mahābhārata) and also elaborate discussions (as in Vākrokti-jīvitā while explaining Prakaranavakratā and Prabhandha-vakratā in the fourth chapter) both Ānandavardhana and Kuntaka explain how the working of a poet's mind reflects in the poem and makes it beautiful or otherwise:

शुद्धगारीचेत् कविः काव्ये जातं रसमयं जगत्

‘एव वीतरागश्चेत् नीरसं सर्वमेव तत्’ (ध्वन्यालोकः III -42)

ऋविस्वभावभेदनिबन्धनत्वेन काव्यप्रस्थानभेदः समञ्जसतामवगाहते ।

कुमारस्वभावस्य कवेस्तथाविधैव सहजा शक्तिः समुद्भवति” (वक्रोक्तिजीवितम् 1-24)

Dr. Ghansyāmala Prasāda Rao has used, in the present work, both the methods of criticism. Following the modern method he discusses the author, his times and works in the first chapter and his skill in characterisation in the third chapter. In the 2nd chapter in which he discusses about the extensity of the poet in epitomisation of Mahābhārata we find a beautiful blend of both the modern and the traditional methods. This discussion which is specially required only in a critical work of this type of a poem, is very carefully carried on by Dr. Prasāda Rao. After making a significant statement-“Brevity in narration, clarity in expression, originality in setting, beauty in treatment are the four pillars on which firmly stands the edifice of epitomisation in any language”, he proceeds to explain with proper examples how all these

qualities are found in Bāla Bhārata, making this as the best example for a fine work of epitomisation, looking like a Mahākāvya with a newly conceived original theme.

Śāntarasa is declared as the leading sentiment in Mahābhārata by Ānandavardhana. Taking this clue, Kalhana, in his Rājatarangini which describes the rise and fall of the different dynasties and kings in Kashmir, maintains that Śānta is the Angirasa in his work:

“क्षणभङ्गिनि जन्तूनां स्फुरिते परिचिन्तिते ।

मूर्धाभिषेकः शान्तस्य रसस्यात्र विचिन्त्यताम् ॥ ” (राजतरङ्गिणी)

Perhaps we may apply the same principle to the Raghuvamśa also in determining Śānta as the Angirasa. Now the author of the present work also had no difficulty in determining Śānta as the Angirasa in Bāla Bhārata. In addition to this he shows, in the fourth chapter, how Agastya Pandita has depicted all the other Rasas also (as Angarasas) in different places; Śringāra in the story of Śantanu, Vīrarasa in the story of Drōṇa and Drupada, Hāsya in the story of Baka, Adbhutarasa in the Mayasabhā-episode, Bhayānaka in the episode of Uttaragōgrahana, Bhayānaka and Bībhatsa in the 14th canto Raudra in Saindhava episode and Karuna in the 17th and 18th cantos.

Whatever may be the importance of Dhvani and other elements in a Kāvya, the style (Rīti) has its own importance, in the absence of which the whole poem would look devoid of charm and therefore Vāmana, the author of the Kāvyalankāra sūtra, is justified, to some extent, in declaring it as the very life of a Kāvya. In the fifth chapter the author examines the style of Agastya Pandita and explains with examples that the poet is a pastmaster of the Vaidarbhī style. Vāmana cites the verse अस्त्युतरस्यां दिशि (K.S.I.1) as the

mple for all the Gunas associated with the Vaidarbhīrīti.
 the same lines the author expalins, by way of example
 w the very first verse contains many of the Gunas. He
 o explains how the poet uses different styles on differ-
 t occasions with a sense of propriety. In the 6th chap-
 while examining the number of Alankāras employed in
 la Bhārata; the author explains that Agastya Pandita has
 ictly followed the guidelines given by Ānandavardhana in
 Dhvanyālōka “that 1) Alankaras must be ancillary 2) they
 ould not dominate 3) they should be curtailed or expanded
 accordance with the main idea of the context 4) extra
 oration of Alankara must be avoided and in case of
 oration, they should clearly be made secondary to the
 isa”.

Mahābhārata is rightly viewed by some as a
 armaśāstra and it is natural therefore that its epitome
 ould contain some of the essential aspects of the Dharma.
 is cited earlier Kuntaka feels that the nature of the poet
 flects in a poem. The same can be said in the case of
 critical work also. Dr. Ghanasyāmala Prasāda Rao is a
 eat lover, strict follower and sincere exponent of Indian
 ltire and the high values of life cultivated through it. He,
 erefore, devotes one chapter to deal with the Indian Ethics
 general and the ethics contained in Bāla Bhārata in partic-
 ar. In the 8th chapter the author makes an assessment of
 e impact of Vyāsa and Kālidāsa on Agastya Pandita and
 gastya Pandita’s impact on authors of Bhāratacampu and
 kkanasōmayāji, the author of Āndhra Mahābhārata. Dr.
 hanasyāmala Prasāda Rao has done a highly creditable ser-
 ce to the Samskrita literature by writing this monograph on
 almost forgotten work, Bāla Bhārata in which he shows
 s critical acumen, clear understanding of the concepts of
 ankāraśāstra and the interpretative boldness. But there
 e a few places where one may find it difficult to agree

with views expressed by the learned author regarding the identity of Agastya Pandita with Vidyānātha.

Many scholars like Dr.V. Rāghavan and Prof. T. Venkatbarachārya are in favour of accepting that Agastya Pandita was one of the court-poets of Pratāparudra II (1292-1323). Viswanatha who flourished in the court of Pratāparudra II mentions Agastya Pandita as his maternal uncle. Therefore Agastya Pandita may have to be accepted as the contemporary of Pratāparudra II. The sentence अगस्त्य स्थितः औन्नत्यं यदि वर्ण्यते etc., (Pratāparudriya II - 60) conveys the sense that "I am after all Agastya" but not "I am like Agastya". Therefore inspite of many arguments of scholars like Prof. Venkatācharya and the present author against the identity of Agastya Pandita and Vidyānātha, this question may be left as an open one. In the view of the above; the indebtedness of Tikkana to Agastya Pandita is doubtful. In fact the examples cited to show such influence appear to be not very convincing. All this is, ofcourse, my personal opinion which I am prepared to change if stronger evidence to the contrary is forthcoming. I am writing this to show how the work of Dr. Ghanasyāmala Prasāda Rao is thought-provoking and stimulates further research on this subject.

'NANDANAM'
Begampet,
Hyderabad.
14th June, 1992.

P. Śrīrāmachandrudu,
Vedānta Śīrōmani,
Vedānta Visārada, Vidvan
M.A., Phd; (Skt) M.A. (English)
M.A. (Hindi)
Rtd. Professor of Sanskrit
Osmania University, Hyderabad

AUTHOR'S NOTE

Though I happened to be the only son of an innocent and pious mother, who lost her husband at an early age, I was the recipient of Divine Affection through my grand parents. My maternal uncles were my source of Divine Guidance. In fact, it was they who shaped my aspirations, aims and ambitions. My commitment to ideological pursuits, like the study of Samskrita Language, serving Sanatana dharma and our society is also mainly due to them. I was doubly fortunate to have the veteran Dr. Kunhan Raja, Professor of Samskrita as my teacher during my post-graduate studies. My teacher Dr. P. Śrīrāmamūrthy drew my attention to the literary genius of Agastya Pandita and also encouraged me to take up this critical study of Bāla Bhārata as the topic for my doctoral thesis.

Kavitā Bhūsana, vidwat Kavi Śekhara, Kalā Prapoorna, Brahma Śrī Vemparāla Sūryanārāyana Śāstry was kind enough to spare time and guide me through my study of this Mahākāvya. His help enabled me to dive deep and pick out the pearls of literary excellence from the Mahākāvya.

During the course of my research I was helped and encouraged by a number of scholars, well-wishers and friends. It may be very difficult for me to mention the names of all of them. But I will be failing in my duty if I do not acknowledge the help of Wing Commander Mallampalli Śambhu Prasād, who has been a constant prop for me since my boyhood days, Sri Dantu Bhāskara Rao, ex M.L.A., who permitted me to make use of the Āndhra Sāhitya Parishat Library, Kākināda, Sri Vāranāsi Satyanārāyana Mūrty (Vāsa Mūrty) who has guided me through the intricacies of the English Language, Śrī & Śrīmati Ganti Sūrya Nārāyana Mūrty (Prof. of Nuclear Chemistry - Āndhra University) for their kind encouragement, and Smt. Gottipati Satyavāni, the silver-tongued orator and the propagator of Bhāratiya culture who has given me the timely financial assistance towards the cost of the paper for

this publication.

Reverentially I acknowledge the valuable preface written by Dr. P. Śrī Rāmachandrudu and Dr. M. Śivakumāra Swāmy and Sri N. P. Unni who have blessed me with their enlightened opinions.

I am also indebted to my dear student Dr. G. Akkubhatta Sarma (Dept. of Sanskrit Āndhra University) for his timely help in the submission of this thesis.

The Āndhra University adjudged this work as the best thesis for the year 1984 and awarded me Sir Raghupati Venkata Ratnam Naidu Memorial Gold Medal. Sri V. Rāmamōhan Rao, Editor - Jagriti Weekly is mainly responsible for the nice printing. He is ably assisted by Sarva Sri Ōm Prakash Nārayan, Nāgarāj and Śrinivāsa Śekhar.

I must also acknowledge the immense help extended by my dearest friend Sri C. Trivikrama Rao, his wife and my sister Smt. Pārvatī and their children. Their daughter Kumāri Śrīlatā did a splendid job of proof reading.

I also deem it my pleasure to remind myself of the friendly advice and help constantly I received from T. Harihara Śarma, Principal, Vijayanagar College of Commerce, Hyderabad.

I pray to the Divine Mother to shower Her choicest blessings on all these people and others who are directly or indirectly responsible for this publication.

Amalapuram

K. Ghanasyāmala Prasāda Rao.

5 - 10 - 1992

Āngirasa-Vijayadaśami

OPINIONS

(i)

The story of Mahābhārata has been a veritable source of inspiration for the poets down the centuries irrespective of their language or region. The central theme as well as the numerous episodes that it encompass have caught the imagination of Sanskrit poets who have composed Mahākāvyas, lyrics, campus, dramas and other literary forms. Attempts to recapitulate the whole story also are to be found in works like the Campū Bhārata of AnantaBhatta, Bhāratamanjari of Ksemendra and so on. The Bālabhārata of Agastya Pandita in 20 cantos containing 1794 stanzas- is one of the great Mahākāvyas in Sanskrit, epitomising the Bharata theme and it is one of the most significant contributions of Āndhra Pradesh to the world literature.

Dr. Ghanasyāmala Prasāda Rao has made a brilliant study on the monumental work subjecting the theme to his critical and comparative approach which earned him a Doctoral degree from the University of Āndhra. I am glad to note that this significant work from the pen of Dr. Rao is now printed to form a worthy addition to the growing literature on Sanskrit studies. The present study is systematic in dealing with the different aspects like the author, his identity and works etc. In establishing the identity of the author the monograph sheds new light. Through a comparative study the author shows that the earlier writers like Vyāsa, and Kālidāsa have influenced the original author. Yet another interesting finding by Dr. Rao is that Tikkanna the author of the Āndhra Mahābhārata is influenced by Agastya-pandita.

I am sure that the present study will be widely appreciated by the discerning scholars for its originality and critical assessment.

Īruvanantapuram,

5.92.

N.P. Unni.

Professor, University of Kerala,

Kariavattom,

TRIVENDRUM - 695 581.

(ii)

I am happy to note that Dr. K. Ghanasyāmala Prasāda Rao, Head of the Department of Sanskrit, S.K.B.R. College, Amalāpuram, has been publishing his work, “Agastya Pandita’s Bālabhārata - A critical study’, for which Ph.D. degree was awarded to him.

The study is very well executed. It is one of the most absorbing studies that I have ever come across. It gives, in well-arranged chapters, a systematic presentation of the details on the author, the work, characterisation, sentiments, style, figures of speech, ethical message and literary influences on and of the work. It has set a model for the study of a Mahākāvya in Sanskrit. The notable part of the discussion on the author is devoted to the question of identity between Agastya and Vidyānātha. The chapter on the work highlights the author’s capacity in epitomising the story of the Mahābhārata into an absorbing piece of poetic art. The rest of the chapters present a study of the characters, sentiments, poetic excellences of the poem. I commend the ability of Dr. Ghanasyāmala Prasāda Rao in applying the principles of literary criticism in Sanskrit to the various aspects of the study of a Mahākāvya. I hope most sincerely that the scholars in the field of Sanskrit would welcome this study with appreciation.

Bangalore,

16.6.1992

Dr.M. ŚIVAKUMĀRA SWĀMY

Professor of Sanskrit,
Bangalore University,
Bangalore - 560 056.

CONTENTS

| | |
|--|---------|
| ASTYAPANDITA'S IDENTITY, TIMES AND WORKS | Pages |
| CHAPTER I | 1-26 |
| Astya's Date - Residence - Problem of identity - Astya's Times i. Political Background ii. Religious Back- ground iii. Literary Background - Agastya's Works. | |
| CHAPTER II | 27-49 |
| BĀLABHĀRATA - AN EPITOME AND A MAHĀKĀVYA | |
| An Tradition - Agastya and the Epic - Modern Critics on Epic - Attempts at Epitomisation - The Art of Epitomisa- i. Brevity in Narration ii. Brevity in Content iii. Brevity vocabulary iv. Originality in setting - Bālabhārata as a mahākāvya. | |
| CHAPTER III | 51-100 |
| BĀLABHĀRATA - A STUDY IN CHARACTERS | |
| Dharma and The Chief Sentiment - Character Study - Hero Arjuna the pious - Bhīma the Adventurous - Arjuna the valorous - Villian Duryōdhana the jealous - Karna the valorous - Heroine Draupadī the Disastrous - Śrīkr̥ṣṇa the divine. | |
| CHAPTER IV | 101-154 |
| BĀLABHĀRATA - A STUDY IN SENTIMENTS | |
| Rasa as the Prominent Sentiment - Development of an View of Sentiments - Rasamīmamsā (A running commentary - Cantowise) | |

CHAPTER V

155-190

BĀLABHĀRATA - A STUDY IN STYLE

Touchstone of Style - Style and the story - style and the Gunas - Style and the Dialogue - Style and the Characterisation - Style and the Vocabulary - Style and the propriety - Style and the poetic situation - Agastya the Man.

CHAPTER VI

191-216

BĀLABHĀRATA - A STUDY IN FIGURES OF SPEECH

Dhvani And Alankara - Illustration of Alankāras - Upama - Ślesha - Aksepa - Yathasankhya - Rūpaka - Atiśayōkti - Arthantaranyasa - Ullekha - Sāra - Virōdhābhasa - Parisankhya - Dipaka - Bhrantimat.

CHAPTER VII

217-244

BĀLABHĀRATA - A STUDY IN ETHICS

Epic and Ethics - Hindu Ethos - i. The Veda ii. Godhood iii. Purusarthas (i) The Dharma (ii) The Kāma (iii) The Artha (a) Food (b) Shelter (c) Comfort (d) Power (iv) The Moksa.

CHAPTER VIII

245-283

BĀLABHĀRATA - LITERARY IMPACT

Vedavyasa's Influence - Kalidasa's Influence - Influence on Campu Bharata - Influence on Andhramahābhāratamu.

BHĀRATAVĀKYA

BIBLIOGRAPHY

284-285

INDEX

286-288

ĀMUKHA - (PROLOGUE)

SRĪMADRĀMĀYANA and MAHĀBHĀRATA are the brightest stars on the Hindu literary firmament. They reflect the Vedic Ethos in its true colour and nature and guide the sailor souls respectively of the adventurous and the devout men to the shores of safety and salvation. The RĀMĀYANA is called Ādikāvya (First poem) and the MAHĀBHĀRATA too, in spite of its enormous size and content is considered a Mahākāvya by scholars and critics. Others see it as an ideal treatise of their own country and subjects. In classical Samskrita literature many lengthy poems known as Mahākāvyas are modelled after the two epics. The two epics have also provided source material for many later works. Out of these two epics MAHĀBHĀRATA's contribution is greater.

As a literary form, Mahākāvya provides a wider canvas for a poet to paint his literary art in all its variety. His erudition, his imagination, his wisdom, his worldly experience and his critical acumen can be fully exhibited in this type of literary form. In many Samskrita Mahākāvyas are considered as mirrors that reflect their contemporary society in general, and its men and matters in detail. The very creation and the survival of a Mahākāvya records the fact of existence of a peaceful and stable contemporary society enjoying prosperity on many fronts.

The poet of poets Kālidāsa too received inspiration from the two epics in writing his works, that reflect the golden age of the Bhāratavarṣa. From the date of the epics till the advent of Kālidāsa no Mahākāvya, worth the name, could withstand the ravages of time. But in the foot prints of Kālidāsa many later poets have written Mahākāvyas on their chosen subjects. Thus every part of our motherland has given birth to many monumental Mahākāvyas in Samskrita.

Āndhradeśa too has its own contribution to this literary

in Samskrita. Amongst the famous Five Mahākāvyas known to students of Samskrita literature KIRĀTĀRJUNĪYA is one. And its poet Bhāravi is considered to have flourished in Āndhradeśa prior to Seventh Century A.D. Till the end of the Tenth Century A.D. no Mahākāvya worth the name, and worthy to survive the tests of time was composed in Āndhradeśa. Of course during these centuries a few works were written, that could merit a simple mention of their names in the lists of the Kāvyas given in the text books of history of Samskrita literature. But none of them can claim equal status or popularity with any one of the famous five Mahākāvyas. Later on during Thirteenth Century A.D. and afterwards names of a few Mahākāvyas including Campu such as BĀLABHĀRATA, BHĀRATACAMPŪ, BHĀGAVATACAMPŪ are heard more in literary circles of Āndhra. The availability of many manuscripts of these Kāvyas provide a proof for their popularity amongst people. Even now we do not know much about the details of the lives of poets like Agastyapaṇḍita and Anantabhaṭṭa, who have written those works. But it is quite evident that we are attracted to their works because of the various references to the quality of their erudition and poetic talent in different later works.

Out of those works that survived the test of time and came down to us, the BĀLABHĀRATA of Agastyapaṇḍita deserves a special mention. Its manuscripts are available in many parts of our country. Of course they are written in different vernacular scripts. Kākināḍa, Viśākhaṭṭam in Āndhradeśa, Madras and Tanjore in Tamilnādu, Mysore in Karnāṭaka, Trivendrum in Kerala, and Baroda in Gujarāt preserve quite a few of its manuscripts.

Who was Agastyapaṇḍita, where did he live, what was his literary talent, how much popularity did he enjoy amongst literary circles of his day and how far was he successful in nourishing the culture of our nation? Are some of the questions that require a thorough study and investigation. Hence a rational, critical study of the BĀLABHĀRATA of Agastyapaṇḍita is undertaken.

AGASTYAPAṆḌITA'S IDENTITY, TIMES AND WORKS

AGASTYAPAṆḌITA'S DATE:-

Students of Samskrita literature are familiar with the difficulties which beset the path of the earnest enquirer after truth in the matter of chronology and personal history of Samskrita writers. Even famous writers such as Bhāsa and Kālidāsa pose problems. There is little to be found by way of data from contemporary records, and many of our conclusions are at the most surmises based on a few scraps of information collected from various sources such as inscriptions, quotations and casual references in other literary works. The case of Agastyapaṇḍita is no exception to this general rule.

Like most Samskrita writers Agastyapaṇḍita too observed a complete silence about himself in his works that have been available to the critics so far. Very few biographical details of him are to be obtained from contemporary sources. Our ancient scholars do not appear to have attached any importance to the historical side of literature and consequently there is usually dearth of information about the life of a poet. The only sources of direct information open to us are certain traditions current among people, which are interesting in themselves but are of less historical value.

MATHURĀVIJAYA¹ is a Samskrita Kāvya of much historical

¹ MATHURĀVIJAYA Edited by Harihara śāstry, Trivendrum - T.C. III

importance. In the beginning of that Kāvya the poetess Gaṅgādevī paid high tributes to many a poet of antiquity and also of her own period. Therein she made a reference² to the extraordinary erudition of Agastyapaṇḍita and also gave us the information that he wrote altogether seventy four works. Though she mentioned the total number of his works she did not name even a single one.

This Gaṅgādevī is the queen of Kampana, the son of Bukka 1 of Vijayanagara Kingdom. Kampana (Veera Kamparāya) is said to have ruled the southern part of the Vijayanagara empire as Viceroy under his father Bukka 1. Gaṅgādevī is said to have accompanied her husband in his expedition against the sultan of Madura. History records this incident to have occurred in between 1365 & 1370 A.D.³ The victory of Veera Kampana in that battle was beautifully described by Gaṅgādevī in her famous historical Kāvya namely MADHURĀ VIJAYA. At the beginning of it she paid high tributes to many ancient and contemporary poets of eminence such as Agastyapaṇḍita and Tikkana Sōmayāji.

Gaṅgādevī referred to the name of a poet Viśwanātha⁴ also, and held him responsible for her own scholarship. The same Viśwanātha in his Samskrita drama called SOUGANDHIKĀHARAṆA⁵ wrote that it had been enacted in the presence of king Pratāparudra II (1292 - 1326 A.D). In its prologue he also spoke

² चतुस्सप्तति काव्योक्तिव्यक्तवैदुष्यसम्पदे ।

अगस्त्याय जगत्यस्मिन् स्पृहयेत्को न कोविदः ॥ - मधुराविजयम् 1- 14

³ History of South India by K.A.N. Śastry - 1966 Page. 266.

⁴ चिरं स विजयी भूयाद्विश्वनाथः कवीश्वरः ।

यत्प्रसादात्सार्वज्ञ्यं समिन्धे मादृशेष्वपि ॥

- मधुराविजयम् - 1 - 16

⁵ राज्ञा प्रतापरुद्रेण सम्भावितैरशेष विद्याविशेषसारसर्वज्ञधौरियमतिभिः

सभासन्धिद्राहूय समादिष्टोऽस्मि

- (सौगन्धिकाहरणम्)

highly about the poetic talents of Agastyapaṇḍita⁶, and said that Agastyapaṇḍita was his maternal uncle.

In some libraries at Madras, Mysore and Tanjore a few manuscripts are available containing a commentary by name MANŌHARĀ⁷ over the Kāvya BĀLABHĀRATA of Agastyapaṇḍita. It was written by Sālva Timmaya Daṇḍanātha, the famous minister of king Śrīkṛṣṇadevarāya of Vijayanagara Kingdom. At the beginning of that commentary Agastyapaṇḍita is spoken of as a पद वाक्य प्रमाणज्ञः (i.e.) a scholar wellversed in the sciences of Vyākaraṇa (grammar), Mīmāṃsa (exigesis), and Tarka (logic).

Rāja Cūdāmaṇi Dīkṣita the famous Samskrita poet and literary critic of South India in his works praises high of the poetic talents and erudition of Agastyapaṇḍita.⁸ On the basis of the above sources and references it can be said that in Thirteenth Century A.D. prior to the reign of Pratāparudra II in Āndhradeśa there lived a poet by name Agastyapaṇḍita, who was a पद वाक्य प्रमाणज्ञः and who was also wellknown in the literary circles of the day as a prolific and talented author of Seventy four works. If it is supposed that it requires a minimum span of Forty years for a scholar to attain proficiency in various śāstras and to produce Seventy four works of lasting fame; Agastyapaṇḍita's period can be fixed around 1250 A.D.

⁶ वाचस्तस्यकवेरुदारमधुरा इत्यस्य चित्रं किमु ।
प्रख्यातस्सकलासु दिक्षु गुणिषु श्रेयानगस्त्यस्सुधीः॥
वेधश्चन्द्रमुखीकराङ्गुलिदलासङ्गवक्वणद्वल्लकी -
वाचोयुक्तिसहोक्तदर्शितसुधाजन्मा स यन्मातुलः ॥

- सौगन्धिकहरणम् - 4

⁷ "MANŌHARA" - A commentary written by Sālva Timmaya Daṇḍanātha-MSS. Mysore Oriental Library, No. 2295. पद वाक्य प्रमाणज्ञो अगस्त्योनाम महाकविः

⁸ जडाशयानां हृदयं जगत्यां यस्योदयाद्यातितमां प्रसादम् ।

स एव सारस्वतमर्मवेदी विभातिमौलौ विदुषामगस्त्यः ॥ - रुक्मिणी कल्याणम् - 18

AGASTYAPAṆḌITA'S RESIDENCE:-

There is no concrete evidence to locate Agastyapaṇḍita's residence, but it is clear that he must have lived in the Kākatīya kingdom during the period of king Gaṇapatideva (1198 to 1260 A.D.) So far no reference is available to associate him with any royal patron, and his vocation is also not clearly known.

But the life and the place of activity of Agastyapaṇḍita is probably connected with the history of some of the Śaivite Gōlagī mutts in Āndhradeśa. These Gōlagī mutts are said to have been started by one Dharma Śivāchārya in the first half of 13th century A.D.⁹

According to the inscription found at Malkāpuram¹⁰ a Gōlagīmutt is said to contain a Śiva temple, a school to educate students in Vedas, Śāstras and Epics, a hospital and a free feeding centre for the wandering Śaivite monks and others. This inscription lays down certain conditions to be followed in selecting the teachers of such institutions. According to it the incumbent should be a scholar in Vedas and Itihāsas and also should be a पद वाक्य प्रमाणज्ञः . In those days it was really a very high qualification and few scholars could boast of possessing it.

On the basis of this information it can be inferred that Agastyapaṇḍita himself being a पद वाक्य प्रमाणज्ञः might have been attached to one of such Saivite educational centres of Gōlagī mutts of Āndhradeśa.

Village Tripurāntaka is situated in the present Prakasam district. There is a temple like hall on a hillock at Tripurāntaka called Chīkatiguha (a dark cave) which is said to have been constructed by Agastya. The inscription on the front pillar at the entrance of that hall clearly mentions that it was a Tripurīgōlagī.

Further in BĀLABHĀRATA many a time Agastyapaṇḍita used particular names of Lord Śiva that are connected with a place

⁹ BHĀRATI - October, 1977, Golagi mutts in Āndhra Pradesh.

¹⁰ South Indian Inscriptions, Volume - X, Inscription No. 395, Page 208.

called Tripurāntaka.¹¹ Hence it is possible that Agastyapandita gave vent to his attachmet and respect towards the deity of the place of his living probably.

Thus it can be suggested that Agastyapandita was there in Tripurāntaka as a teacher in an educational centre in the first half of the Thirteenth Century A.D. and that his nephews Viśvanātha and Narasimha were educated under him. And after the completion of their education both the brothers sought the royal patronage at Kācateya court, ofcourse with the blessings of Viśvēśvara, the Rājaguru.

THE PROBLEM OF AGASTYAPANḌITA'S IDENTITY:-

During the year 1919-20 two Samskrita scholars namely Hariharasāstry and Śrīnivāsaśāstry of Trivendrum made an attempt¹² to identify the various names that were mentioned by Gangādevi in her MATHURĀVIJAYA. During the process they came accross the name of Agastyapandita and tried their best to place him correctly, and finally concluded that Agastyapandita was in the court of king Pratāparudra II and also that he was none else than Vidyānātha the famous author of PRATĀPARUDRĪYA.¹³ In support of their argument they quoted one verse from the Kāvya prakarana of PRATĀPARUDRĪYA and suggested that the name Vidyānātha was only a title enjoyed by Agastyapandita.

Since then many a scholar¹⁴ accepting the assertion of the above mentioned scholars, added their own fancies to reinforce the same. A few scholars however doubted the veracity of these observations, but were unable to produce any tangible proof either

¹¹ Tripurāri, Purāntaka, Puravairi, Puraśāsana, Purahara etc.

¹² Quarterly Journal of the Mythic Society, Vol. X, Page 381-386

¹³ Pratāparudrīya - Pub. by Vavilla Ramasastry & Sons, 1954

¹⁴ P.P.S. Śāstri's introduction to BALABHARATA-Vani Vilas Edition, 1939. M. Krishnamacharya's H.C.S.L.

Tiruvengkatacharya's introduction to MATHURĀVIJAYA (PP 3-4) An-namalai University Publication, - New Catalogus Catalogorum - Vol.I under Agastyapandita - Madras University Publication.

observations, but were unable to produce any tangible proof either in support of or against the theory of identity of Agastyapaṇḍita with Vidyānātha. However on the basis of the following pieces of evidence and analysis, it can be said that Agastyapaṇḍita was different from the poet Vidyānātha.

Vidyānātha in his treatise on Alaṅkāra Śāstra namely PRATĀPARUDRAYASŌBHĪṢAṆA celebrated his patron, but wrote little about himself. But there are a few stories preserved in the tradition current among the people. According to a Telugu work called PRATĀPACARITA the story is as follows:-

I. 'When Pratāparudra was held a captive in the muslim camp, people of Ekaśilānagara went to see him. Among them there was a brahmin who had composed a treatise called PRATĀPARUDRAYASŌBHĪṢAṆA and he wanted to dedicate it to the king. The king, after getting it scrutinised, appreciated its worth. As a token thereof the king presented his ring to the poet and called him Vidyānātha. He also got the poet seated on an elephant. The poet took leave of the king and went back to the city, sold that royal ring and got ten lakhs over that'.

II. 'There is another anecdote given by M. S. Śrīnivāsa Iyengar in his SAMSKṚTAKAVICARITA written in Kannada which runs as follows:-

'Vidyānātha was invested with the sacred thread (उपनयन संस्कारः) in his eighth year. He was well-versed in vedic-lore. He lost his inheritance by ill-luck. He required money to get his daughter married. So he proceeded to Ekaśilānagara to seek royal help. By the time he approached the king, some other poet was narrating the pitiable plight of his Agrahāra in the following lines:-

नवलक्षधनुर्धराधिनाथे पृथिवीं शासति वीररुद्रदेवे ।

अभवत्परमग्रहारपीडा.....॥

All the people in the royal court were stunned to hear such a drastic comment. But Vidyānātha suddenly interrupted the poet and himself completed the same verse with the following concluding

line:-..... कुचकुम्भेषु कुरङ्गलोचनानाम् ॥ The meaning intended by the first poet is that "though Vīrarudradeva is on the throne with nine lakh bow-men at his command Agrāharas (villages where Brahmins reside) are subjected to great suffering"

Playing on the word 'Agrahāra' which means an abode of Brahmin community and also a necklace and completing it in his own way Vidyānātha turned an intended charge against the king into his praise. After hearing the verse thus completed the king was very much pleased and showered many presents on Vidyānātha. Subsequently Vidyānātha performed his daughter's marriage with royal help and later on composed his PRATĀPARUDRAYASŌBHŪṢAṆA'.

iii There is still another version of the anecdote regarding the composition of PRATĀPARUDRAYASŌBHŪṢAṆA recorded in the KĀKATĪYASAN̐CIKA¹⁵ 'There lived a poet in the reign of Pratāparudra II, who heard of the royal patronage of men of letters, wrote a treatise on rhetorics making the king the hero of every illustrative stanza of his work. He went to Ekaśilānagara to see the king and dedicate the work to him. But there he came to know that the king had been held a prisoner in the Muslim camp. Then the poet went to the latter place and showed his work to the king who read it with great interest and deep appreciation. But the king was helpless as he was a prisoner. He felt deeply sorry and presented his ring to the poet and honoured him with the title Vidyānātha'.

Thus the burden of all the stories cited is that PRATĀPARUDRAYASŌBHŪṢAṆA was composed at the time of a Muslim invasion of Warangal and the author of the work was a poor Brahmana seeking help from the king for the first time, and further, that his name was not known earlier either to the scholars of Ekaśilānagara or even to the king himself. Another point is that Vidyānātha was only a title conferred on him by the king

¹⁵ KĀKATĪYASAN̐CIKĀ - Edited by M. Rama Rao, 1935 Page Nos. 261-267.

whose political career was almost at the fag end. This meeting of the poet and the king was on the lips of the people for long.

When Hariharaśāstry and Śīnivāsa Śāstry, for the first time suggested the identity of the poets Vidyānātha and Agastyapaṇḍita, another scholar by name K.G. Śāṅkar of Trivendrum questioned it. Immediately Hariharaśāstry seemed to have changed his earlier view and expressed the same in the second edition of his work. But probably due to the popular story referred to above in the anecdotes current in Āndhradesa this theory of identity of Agastyapaṇḍita with Vidyānātha found favour with many Āndhra scholars like Sarvaśrī Penḍyāla Subrahmaṇya Śāstri, Veṭūri Prabhākara Śāstri, Mallādi Sūryanārāyaṇa Śāstry and Iyyuṇṇi Veera Rāghavāchārya. In support of this theory all such scholars have been quoting the following verse from PRATĀPARUDRAYASŌBHĪṢAṆA as an internal evidence:-

औन्नत्यं यदि वर्ण्यते शिखरिणः कुप्यन्ति नीचैः कृताः

गाम्भीर्यं यदि कीर्त्यते जलधयः क्षुभ्यन्ति गाधीकृताः ।

तत्त्वां वर्णयितुं बिभेमि यदि वा जातोऽस्म्यगस्त्यस्थित -

स्त्वत्पार्श्वे गुणरत्नरोहणगिरे श्रीवीररुद्रप्रभो ॥¹⁶

The meaning of the sloka as interpreted by these scholars is as follows:-

“If I describe thy eminence the mountains, there by made low; will be angry with me, and if I describe the depth of thy heart, then the oceans there by made shallow will get perturbed, but I need not fear at all, for am I not ‘Agastya’ standing before you? Oh Lord Vīrarudra, the source of gems of virtues, like the Rōhaṇagiri”.

This śloka led them to suggest that Agastya was the original name of the poet, and Vidyānātha was a title. Thus a single verse read along with the anecdotes of doubtful veracity supplied food for this theory of identity.

Really it was a misfortune that none of the said scholars realised that by such surmises a great poet was pushed into oblivion. Any

how their whole theory was a simple conjecture and can not stand the test of genuine reason and logic.

According to the accepted legal canons it does not matter much if ten culprits escape punishment, so long an innocent man is not penalised or made to suffer. Similarly in the literary world there will be no serious loss, if one individual poet due to various titles he possesses, is misunderstood to be different from himself having been identified with one of the titles. But due to certain misconceptions if two really different persons are considered to be one and the same, an irreparable loss will be caused to either of the two. Under the name of one of them the entire life, effort and achievement of the other will be lost completely. Keeping this in mind critics must proceed to discuss the problem of identity between Agastya and Vidyānātha.

If it is a fact that Agastya is the real name and Vidyānātha only a title, nothing much is lost by Agastya. At the most his literary achievement may not receive its proper and due recognition. That is all. However if Agastya and Vidyānātha are two different persons, one of them will suffer heavily if this theory of identity is persisted upon, as already pointed out.

Now let us proceed to analyse the above quoted verse, its context and its meaning:-

This is a verse from the Kāvya-prakaraṇa of PRATĀPARUDRA YASŌBHĪṢAṆA. In it Vidyānātha explains various varieties of Kāvya with suitable illustrations. Under the sub-title काव्यविशेषः Vidyānātha writes as follows:- व्यङ्ग्यस्य प्राधान्याप्राधान्याभ्यामस्फुटत्वेन च त्रिविधं काव्यम् । व्यङ्ग्यस्य प्राधान्ये उत्तमं काव्यं ध्वनिरिति व्यपदिश्यते । अप्राधान्ये मध्यमं गुणीभूतव्यङ्ग्यमिति गीयते । व्यङ्ग्यस्यास्फुटत्वेऽधमं काव्यं चित्रमिति गीयते । - (प्रतापरुदीयम्- काव्यप्रकरणम् ।)

Thus in the beginning he classifies the Kāvya into three varieties basing on the significance attached to the suggestive meaning in them. Where the suggestive meaning is primary it is called Dhvanikāvya, the best of the Kāvya. Where the suggestive meaning is secondary (less significant) such a work is a

Guṇībhūṭavyaṅgyakāvya and where the suggestive meaning is not clear such a work is called the Citrakāvya, the lowest of the three.

Varieties of Kāvya may be defined easily, but in a book on rhetorics the author should clearly distinguish the concepts and then illustrate them with proper examples. So Vidyānātha after classifying varieties of Kāvya, begins to illustrate them, and the following verse is written by him to illustrate the variety of a Dhvanikāvya:-

स्वामिन्नोत्रमहीधरान् किमधुना नीचैर्विधत्से कुतो
गाधानम्बुनिधीन् करोषि कुरुषे किं दिक्पतीनल्पकान् ।

इत्थं पार्श्वचरानुलापमखिलं न्यक्कृत्य धर्मैषिणा

सृष्टः पद्मभूवा गुणैकवसतिः श्रीवीररुद्रो नृपः ॥

(काव्यप्रकरणम् - 38)

अत्र प्रतापरुद्रस्य कुलशैलातिशायि समुन्नतत्वमतिसमुद्रं

गाम्भीर्यं लोकपालाधिकमैश्वर्यं च ध्वन्यते । Thus he writes the commentary (वृत्तिः) purposefully to make the reader know what is the suggestive meaning exactly to be understood from the above illustration.

Generally the suggested meaning in a Kāvya may vary in its impact basing on the depth of the writer and the capacity of the Sahrdaya who receives it. But in a rhetorical work, the author in order to illustrate correctly the subject in its context should confine himself and the reader also to a particular point and then explain his view. Hence Vidyānātha has written that commentary. Thus the said verse suggests the insurmountable heights of the king's bravery the unfathomable depths of his tranquillity etc. and hence it is an example of a Dhvanikāvya.

Later on Vidyānātha takes up the second variety of Kāvya namely Guṇībhūṭavyaṅgyakāvya (i.e.) the Kāvya wherein the suggested meaning is secondary in importance. But how can a reader understand the relative importance of suggested meanings? So Vidyānātha feels the imperative need to illustrate the subtle difference in the two concepts, by resorting to the exposition of the same

idea, in an explicit manner instead of suggesting it. In illustrating the अगूढ variety of a गुणीभूतव्यङ्ग्यकाव्य Vidyānātha has written the verse औन्नत्यं यदि वर्ण्यते.....which is the subject of our special analysis. Here also just under the above verse Vidyānātha writes the (वृत्ति)commentary as follows:-

अत्र यदि वा जातोऽस्म्यगस्त्यः स्थितः इत्यनेन जलनिधिपर्वतेभ्यो न बिभेमीति व्यङ्ग्यमत्रागूढम् ॥ The meaning here is that he is not afraid of oceans or mountains. This meaning we are able to get simply because of the explicit use of the words जातोऽस्म्यगस्त्यः If these words are not used there the sense of the verse will be different, and in such a case it can not illustrate the अगूढ variety of गुणीभूतव्यङ्ग्यकाव्य The same view is endorsed by the commentary on the treatise. The commentary RATNĀPAṆA annotates this as follows:-¹⁷

वामनीकृत विन्ध्याचलश्चुलुकी कृतसिन्धुसलिलश्चकुम्भसंभव इति महती प्रथा ।
अतोऽगस्त्योऽस्मीत्यनेन शैलसमुद्रेभ्यो न बिभेमीति व्यङ्ग्यस्य वाच्यायमानत्वा
दगूढ मित्याह ।

We are led to understand that it has become imperative for the poet to use the word 'Agastya' in that particular context. It leaves little scope for free wheeling fancy. Hence the verse औन्नत्यं यदि ... quoted above cannot be taken as an internal evidence to prove the theory of identity of Agastya with Vidyānātha.

Let us come to the other point advanced in support of the theory of identity. That is the जनश्रुतिः where in various anecdotes suggest that the name Vidyānātha is a title conferred by the king on a certain Brahmin who is a stranger to him.

Even if it were accepted that all such anecdotes are true and possess historicity, the unknown poet of such anecdotes need not necessarily be Agastyapan̐dita. Because Agastyapan̐dita was quite famous as a 'Padavākyapramāṇajña' in the literary circles of his day and further he was the maternal uncle of the poet Viśvanātha.

¹⁷ Written by Kumāraswāmy Sōmapāṭhi - Printed in Vavilla Edition of Pratāparudriya.

The following arguments, it is hoped, will lay to rest forever, the theory of identity between Agastya and Vidyānātha of king Pratapa Rudra's Court.

1. In the introductory portion¹⁸ and also in the colophons at the end of each chapter of PRATĀPARUDRAYASŌBHŪṢAṆA the name of Vidyānātha was given as the author. No where in the treatise the authorship of Agastya was mentioned.

2. Both the commentaries on PRATĀPARUDRAYASŌBHŪṢAṆA namely RATNĀPAṆA¹⁹ proclaim the authorship of Vidyānātha only and no where the name of Agastya was brought in by them. Kumāraswāmy Sōmapāthī, the author of RATNĀPAṆA was not much distant from Vidyānātha chronologically. He too was not aware of any identity between Vidyānātha and Agastyapaṇḍita. He mentions about the presentation of gifts by king Pratāpa Rudra Deva to one Gaṇapati Sūri in his commentary.²⁰ If he knew about Vidyānātha he would have mentioned that also.

3. In the Kāvya prakaraṇa of his treatise, Vidyānātha gives definitions of various varieties of Kāvya. If Vidyānātha and Agastyapaṇḍita were one and the same Vidyānātha would have given at least one or two names of the Seventy four works attributed to Agastya, but not even a single work is mentioned by name here.

4. In the chapter NĀṬAKODĀHARAṆA Vidyānātha praises his own poetry as 'सुधामुचः तस्यकवेश्चवाचः'²¹ When there is such an occasion to praise his poetry himself, if Vidyānātha is a title, the poet would have utilised this opportunity to make a mention of the title conferred on him by a great king whom he praised every where. But it was not like that so it can be concluded that Vidyānātha is not a title at all.

¹⁸ PRATĀPARUDRĪYA - Pub. by Vavilla Press - Page No. 5 & 36.

¹⁹ RATNĀPAṆA and RATNĀSANA Commentaries on Pratāparudrīya (B.S.S. 1909)

²⁰ RATNĀPAṆA on Pratāparudrīya - Pub. in Vavilla Press, Page No. 177.

²¹ PRATĀPARUDRIYAM - NĀṬAKODĀHARAṆA - Page no. 113, Vavilla.

5. In the fifth act of the NĀṬAKODĀHARAṆA²² the author states that king Pratāparudra presented many gifts to scholars and other important citizens of Ekaśilānagara. If Agastya is the original name and Vidyānātha is a title given by king Pratāparudra, the poet would have utilised the above occasion at least, to narrate the details of his getting the title Vidyānātha from the king. But he does not do so. So it can be understood that Vidyānātha is not title at all.

6. In the third act of the UDĀHARAṆANĀṬAKA the author writes as follows:- 'मुनौलोपामुद्रासुहृदि निकटस्थेऽपि ।'²³ If Agastya were the real name Vidyānātha would have used this occasion also to announce his real name. But he does not do so. Further there are many verses²⁴ describing the heights (औन्नत्यं) of Rōhaṇagiri and the depths (गाम्भीर्यं) of oceans in the entire treatise. And except in one verse (औन्नत्यं यदि वर्णयति 'nowhereelse Vidyānātha uses the name Agastya to refer to the sage Agastya of antiquity. If his real name were Agastya the poet would have chosen at least a few chances to mention the name.

7. There is a reference in the MAHĀBHĀRATA that Arjuna visited sage Agastya's hermitage during his pilgrimage. But Agastyanḍita did not mention the same in his BĀLABHĀRATA. This shows that Agastyapanḍita is not such a person, who introduces his name under one pretext or the other in his writings.

8. The colophons in PRATĀPARUDRAYASŌBHĪṢAṆA already pointed out speak about the authorship of Vidyānātha. If it is argued that Agastyapanḍita changed the name in the colophons, because of his respect towards the king, all the Seventyfour works ascribed to Agastya should bear the change. So far three books could be seen in the name of Agastya only. And no book other

²² 'अन्येषामपि नगरवासिनां यथाप्रभावं संभावनामाचरति' पृ० 179 (प्रतापरुद्रीयम्)

²³ PRATĀPARUDRĪYAM - NĀṬAKODĀHARAṆA - Vavilla Press, Page

²⁴ Ibid, Page No. 61

than PRATĀPARUDRAYASŌBHŪṢAṆA is known so far to be written by Vidyānātha.

9. To think that the Dramatist Viśwanātha, the court poet of Pratāparudra, who praised highly the talents of his maternal uncle Agsatya, was ignorant of the title conferred on his uncle, that too by his own patron, is incredible. Further it is improper to say that the king Pratāparudra who had witnessed the Drama SOUGANDHIKĀHARAṆA where-in high tributes were paid to Agastyapaṇḍita, was unaware of the name and the face of the poet who approached him for help.

10. Appayyadīkṣita in CITRAMĪMĀMSA²⁵ Jagannatha in RASAGANGĀDHARA²⁶ Nāgeśa in his MARMAPRAKĀŚA²⁷ while quoting some verses, or while referring to some definitions given in the PRATĀPARUDRAYASŌBHŪṢAṆA referred to the author as Vidyānātha only but not as Agastyapaṇḍita.

11. Appayyadīkṣita in his CITRAMĪMĀMSA²⁸ quoted many verses from the BĀLABHĀRATA of Agastyapaṇḍita. Hence it is clear that both Agastya and Vidyānātha were well-known to Appayyadīkṣita. In his treatise Appayyadīkṣita dissected the definition of Simile (उपमा) given by Vidyānātha and subjected each of the words in it to rigorous scrutiny and proved that it was vitiated by defects like over-pervasion (अतिव्याप्तिः) and under-pervasion (अव्याप्तिः). And to illustrate the same point he quoted one verse from PRATĀPARUDRAYASŌBHŪṢAṆA of Vidyānātha and also showed that by accepting Vidyānātha's definition of upama, some verses of the famous poets would go out of the perview of upamā. Later he defined upamā. In this connection he quoted four verses from the BĀLABHĀRATA²⁹ and one

²⁵ pub. in Kāvya-mālā Series 38, Nirnayasāgar Edition.

²⁶ - KĀVYAMĀLĀ No. 12 (N.S.P) 1937. Page 211

²⁷ Marmaparakāśa - ibid Page 337

²⁸ CITRAMĪMĀMSA - Kāvya-mālā No. 38 (N.S.P.) Page 22 & 23.

²⁹ ibid

from NALAKĪRTIKAUMUDĪ³⁰ of Agastyapaṇḍita as examples. Hence it can be asserted that Agastyapaṇḍita and Vidyānātha are different.

12. KRṢṆACARITA³¹ is a prose work written by Agastyapaṇḍita. According to the PRATĀPARUDRAYASŌBHĪṢAṆA prose works in Samksrita are classified into two types. One is the Kathā (fiction created by the writer) another the Ākhyāyikā (prose work based on a legend or a fact and having chapter divisions and metres like parā and aparavaktra). If Agastyapaṇḍita is Vidyānātha he would have followed his own definition of Ākhyāyika while writing his KRṢṆACARITA. But there is no chapter division, or the use of accepted metres in KRṢṆACARITA. Hence the two poets can not be identified as one and the same by any means.

AGASTYAPAṆḌITA'S TIMES:- "In history we read the story of the different actions and achievements of a nation and in its literature we read the story of its intellectual and moral development". Further "there exists a vital relationship between the literature of an age and the way of the life of the people of that particular age". So "whatever rouses fresh interest and introduces new ideas into the life of an age, and whatever influences the thoughts and feelings and changes the attitudes towards men and things of an age must be carefully noted. For that purpose every individual writer of that age should be studied and considered with reference to literature as a whole and the nature and value of his particular contribution to that whole". These are some of the guidelines suggested by a famous critic³² of English literature.

Thus every book takes us immediately to the man behind it, of whose genius it is a product and whose thoughts and feelings it embodies directly or indirectly. A writer of an exceptionally powerful personality and talent is certain to leave his impress upon

³⁰ Ibid

³¹ KRṢṆACARITA - (Pub. in T.S.M. Series, No. 156 in 1975)

³² In the introduction of the book OUT LINES OF HISTORY OF ENGLISH LITERATURE by Hudson, W.H. Pub. in 1920, London.

his age and posterity as well. So to make a critical study of a book or of an author, we should first take into consideration the historical background and assess the general characteristics of the religio-literary trends of his period, and finally that book should be studied and interpreted against its own context, and his contribution to the general literary trends of that particular period are to be estimated.

HISTORICAL BACKGROUND:- “For about a period of three hundred years from the middle of the Seventh Century A.D. the history of South India was virtually the story of internecine conflict amongst three political powers, each seeking constantly to extend its empire at the expense of its neighbours”³³ There was no peace and tranquillity in the country and consequently there was not much literary activity. Towards the close of the Twelfth Century A.D. those major powers had become thoroughly exhausted and were on their decline and the Kākatīyas gradually came into prominence. And it can be said that after the renowned Śātavāhanās, the Kākatīyas was the dynasty that successfully brought in, the whole of Āndhradeśa under one sceptre for the first time. “They did not leave behind them a trail of blood and fire of conquests. Instead they left a long legacy of smiling villages, beautiful temples, and much more, beautiful tanks, with life giving water to drink and to irrigate the fields”³⁴ The Kākatīyas were mostly Śaivites. King Gaṇapati Deva was the most enlightened emperor of that dynasty. During his regime his royal preceptor Viśvēśvaradeśika established śaivite Gōlagṛhmutts at some places. Art, literature and commerce flourished. Vedic and Śāstraic learning was much encouraged. Gaṇapatideva brought in stability and peace to Āndhradeśa. Under such hisotrical circumstances Agastyapaṇḍita took to his writing and felt the need to educate his own countrymen about the real essence and purpose of human life.

³³ HISTORY OF SOUTH INDIA by Prof. Nīlakaṇṭha Śāstri Page No. 395.

³⁴ INTRODUCTION TO SIDDESWARA CARITA - Edited by Khandavalli Lakshmiṛanjanam.

He felt on one hand the futility of internecine war for the purpose of acquiring mundane wealth and on the other he felt the necessity of teaching about the pursuit of the four-fold purushārthas to each and every individual, especially the young ones. Hence he wrote the BĀLABHĀRATA. When religious rivalry was rampant, devotion without bigotry was also the need of the day and Agastya felt that BHĀGAVATA was the proper text to propagate such devotion. Hence he wrote his KRṢṆACARITA and through his work NALAKĪRTĪKAUMUDĪ Agastya conveyed the qualities of an ideal king. Thus Agastyapaṇḍita, possessed with the vision, vigour and the missionary zeal for the Sanātana Dharma, took to writing, mainly to cater for the needs of his times.

RELIGIOUS BACKGROUND:- "Prior to the One thousand A.D. itself, Ādiśankara with his Vedantic Monism restored the cultural unity of Bhāratavarṣa and ŚRĪBHĀGAVATAPURĀṆA was the culminating point of the strongest theistic movement that was started by Nāyanmārs and Ālṅkārs of South India".³⁵

Thus by the end of One thousand A.D. Hinduism with its vigorous cults inculcating the worship of Śiva and Viṣṇu, had dissolved Buddhism and asserted its supremacy and also reinterpreted the popular doctrines, charging them with high philosophy. Their chief concern was to suggest an identification of Brahman of Vedānta with God of their own individual worship.

Bhakti cults of the day gave the religious movement an emotional force. The latter helped in forming enduring values which gave further strength to resist the impact of the other faiths like Jainism and Buddhism. But it had its adverse effects also, by rousing rivalry amongst the devotees of different Gods and cults of the Sanātana Dharma.

Peculiarly enough, along with the growth of this religious rivalry, there was also a powerful urge to syncretise all the warring religious systems. Having realised the necessity to save Sanātana

³⁵ HISTORY AND CULTURE OF INDIAN PEOPLE - Volume No.3 Pub. by Bharatiya Vidyā Bhavan.

Dharma an attempt to develop the spirit of reconciliation and syncretism started during this age and gradually developed into the philosophy called 'Hariharādvaita'.

Thus having harmonised Vaiṣṇavism and Śaivism the leaders of the orthodox 'religions, poets and scholars of the day took to the study of Puraṇas and Epics and gradually the latter occupied the religious literature of the people at large in place of VEDIC SAMHITAS and BRĀHMAṆĀ TEXTS.

Thus PURĀṆAS and EPICS became the fountain head of the religious awakening. Samskrita as an instrument in unifying the country continued to be the language of the religious philosophy and sciences, and of the courts also, where learning was patronised. In religious mutts and centres ŚĀSTRAS and EPICS were studied and reinterpreted. And in this process local languages like Telugu, Kannada, and Tamil gradually became the vehicles of the resurgent religious thought.

During this period the great epic MAHĀBHĀRATA acquired a special status. It was almost used as a book of education. It inspired the poets and the dramatists of the day as an inexhaustible mine for their plots and themes. It was considered the golden treasury of the ideals of moral ethical and spiritual life. "The stories of the epics were recited and expounded in kings palaces and peasants huts, to an enraptured audience" - "It has attracted alike the celebrated philosophers like Ādiśankara and Kumārila",³⁶ famous emperors like Rājarājanarendra, Manumasiddhi and Gaṇapati Deva and talented poets like Nanaya, Tikkana, Yerrana of ĀNDHRAMAHĀBHĀRATA fame, Agastyapaṇḍita of BĀLABHĀRATA fame, Gangādharaḥṭṭa of BHĀRATANĀṬAKAKATHĀ fame, Anantaḥṭṭa of CAMPŪ BHĀRATA fame. "The immortal stories of this grand epic have almost become the music and colour of the life of the people of

³⁶ ON THE MEANING OF MAHĀBHĀRATA by V.S.Sukthankar

that day".³⁷

LITERARY BACKGROUND:- As stated earlier, by One thousand A.D. the Purāṇas, the RĀMĀYAṆA, the MAHĀBHĀRATA had become a source of inspiration to revitalise the Sanātana Dharma in South India. The very simplicity of their stories and lucidity of language were their greatest assets, and Pourāṇikas became the missionaries of the new age. With miraculous adaptability scholars and poets of the day also started to take to the masses and classes alike the vision and the hope of these Puraṇas and Epics directly through the medium of both Samskrita and vernaculars. Thus during this period the vernaculars continued to develop on their own lines, no doubt, influenced and enriched by Samskrita.. Culture not only spread through Samskrita, but also percolated to the masses through the medium of these growing native dialects. Thus मार्गीकविता (i.e.) vernacular poetry that fashioned itself on the vocabulary and form of Samskrita literature had come into vogue in various parts of South India.

As the common man and the vernaculars were gaining importance in South India, Samskrita though enjoying all reverence and respect came to be confined to scholarly circles in royal courts and educational institutions of various religious orders. Translations and interpretations of the great epics were felt to be the need of the day by the people at large and poets took to it. Gradually original writing in Samskrita came to be starved of encouragement. The motive for writing in Samskrita changed. Works in Samskrita, were written mainly to satisfy the scholar and thus many writers were compelled to exhibit their erudition instead of lucid expression. Gradually Samskrita literature almost lost its originality, vigour and inspiration.

While this was the general situation in the entire South India, a most powerful literary upsurge engulfed the Āndhradeśa, 'Śivakavulu' as they were popularly known in Telugu literature

³⁷ K.M.Munshi in his introduction to MAHĀBHĀRATA Pub. by Bhāratiya Vidyā Bhavan.

were the torch bearers of a Śaivite resurgence. They took to *Deśīkavita* (i.e.) the poetry with the local content, vocabulary and form. This *Deśīkavita* gained importance rapidly, and poet Nannechoda's Telugu *kāvya*, the *KUMĀRASAMBHAVA* of early Twelfth Century A.D. provides the proof for that.

కం.. మును మార్గ కవిత లోకం
బున వెలయగ దేశి కవిత బుట్టించి - తెనుం
గును నిలిపి రంధ్ర విషయం
బున జన చాళుక్య రాజు మొదలగు పలువుర్

It means that "during the Cālukyan period and later also the kings tried purposefully to evolve and develop native poetry (*Deśīkavita*) in the place of Samskritised poetic activity in Āndhradeśa.³⁸

Such efforts to establish Telugu in its rightful place in the Telugu region were successfully continued by the succeeding generations of poets. Some of them took to writing in Telugu medium only. Some poets, though they were sincere and devoted students of Samskrita literature confined their original writing to Telugu only in view of the need of the awakening of the masses and people at large. Tikkana Sōmayājī³⁹ of the early Thirteenth Century and the greatest of the Telugu poets was no exception. Pāṅkuriki Sōmana⁴⁰ also openly declared himself to be a Telugu writer.

An ardent desire to revive Sanātana Dharma flourished and the common man was eager to know his religion, duty, and morals. Naturally people were in need of popular versions of the Epics to be taught and read. The real Sahrdayas being bored by the stale court poetry were searching for a poetry of lucid expression, invigorating sentiment and exhilarating style. At such a time Agastyapaṇḍita produced Seventy four works in Samskrita, proba-

³⁸ KUMĀRASAMBHAVA of Nannechoda (a Telugukāvya) Pub. by Vavilla Press.

³⁹ జాత్యము గామి నొప్పుయిన సంస్కృత మెప్పుడు జెప్పనొప్ప - తిక్కన సోమయాజి

⁴⁰ సంస్కృత భూయిష్ట రచన సర్వసామాన్యంబు గామి - జాను తెనుగు విశేషము ప్రసన్నతకును - పాల్కురికి సోమన.

bly on various subjects. The general atmosphere being thus adverse for Samskrita writing, only three works namely BĀLABHĀRATA KRṢṆACARITA and NALAKĪRTIKAUMUDĪ were able to withstand the ravages of time.

Really it was the fortune of the Samskrita literature of the early Thirteenth Century to have such a stalwart, and an original writer of eminence during its decadent phase to provide a face-lift to it. But it was the Agastyapaṇḍita's misfortune probably to be born at such a time of transition, when the overwhelming urge for the vernaculars and deśīkavita was pushing away both the quality and quantity of Samskrita writing into oblivion.

It is really a heartening fact that inspite of such atmosphere his BĀLABHĀRATA has come down the ages as a text book (The MSS. of BĀLABHĀRATA at Kakināḍa contains a stanza at the beginning of the sixth canto informing us that that particular MSS. is being written for the use of a student called Sāmbamūrti)⁴¹ for the students of Epics and even to-day, the presence of more than hundred and twenty manuscripts of the work speaks volumes about the popularity enjoyed by that work through the years.

AGASTYAPANḌITA'S WORKS:- Now it is clear that Agastyapaṇḍita was one of the most prolific writers of the early Thirteenth Century. But on what subjects and with what titles he wrote his works is not yet completely known to the literary world of to-day. So far the BĀLABHĀRATA a Mahākāvya, an epitome of MAHĀBHĀRATA running into twenty cantos, the NALAKĪRTIKAUMUDĪ a smaller Kāvya probably and the KRṢṆACARITA a prose work of high standard are the available works known to be written by him. The details regarding all the manuscripts of these three works are being given below.

BĀLABHĀRATA:-

1. At Āndhra Sāhitya Parishat Library, Kakināḍa, Āndhra Pradesh there are two copies of the palm leaf manuscripts of BĀLABHĀRATA bearing the serial numbers (1) 193 (2) 33

⁴¹ साम्बमूर्ते चिरंजीव मृकण्डुतनयोयथा । मयातवकृते सौम्य लिख्यते बालभारतम् ।

respectively. Both were written in Telugu script. The latter is incomplete, spoiled and hence illegible.

2. At Āndhra University Library one manuscript of the BĀLABHĀRATA is available bearing number 63. It is a complete text in palm leaves, but totally damaged and hence unintelligible.

3. At Government Oriental Manuscripts Library, Madras manuscripts of BĀLABHĀRATA are in a good number. There are four complete palm leaf manuscripts. Three of them are in Telugu script and the other in Malayālam script. The details of them are as follows:-

I. Number 11608 - Pages 171 - lines 23 on each leaf - complete - Telugu script.

II. Number 11609 - Substance - palm leaf - (ŚRĪTĀLA) - Size 19 - 1/2" X 2 - 1/4" - pages 98-10 lines a page - Character - Telugu - Good condition - appearing old - but complete.

III. Number R 1578 - Volume II part I - Samskrita 'C' - palm leaf - pages 139 - Telugu - Size 15-3/4" X 1-1/4" lines 7 on each page - injured - complete.

4. At Government Oriental Library, Mysore there is one manuscript. Its details are as follows:-

i. Manuscripts catalogue No. 230 - 95 pages.

5. At the Oriental Institute, Barōda there is one manuscript of this Kāvya. Its details are as follows:-

i. Manuscript Serial Number 445 - Accession Number 6317 - Leaves 16 + 141 - Grandhas 2,600 - P.L.C.R. in 20 sargas - Moth eaten - completely damaged.

6. At Trivendram a large collection of MSS of BĀLABHĀRATA are available in both Telugu and Malayālam scripts.

7. There are many dozens of manuscripts of this BĀLABHĀRATA available in various MSS libraries of South India, but they are all incomplete. Each contains some of the cantos only. In all these manuscripts at the end of every canto the colophon carries the name of Agastyapandita as the author.

PUBLICATIONS OF BĀLABHĀRATA:-

1. The first three cantos of BĀLABHĀRATA were edited and published by Sri P.P.S. Śāstri, under Śankar Gurukul Series. Number four, and some other cantos were also serialised in print in 'Śankara Gurukula Patrikā' from Śrīrangam. It also contained a commentary written by Sālva Timmaya Dandanātha, the famous minister of the Vijayanagar empire.

2. In the first quarter of this century Brahmaśrī Kolācalam Śrīnivāsa Śāstry translated some of the cantos of BĀLABHĀRATA into Telugu Verse and published them.

3. Āndhra Sāhitya Parishat, Kakināḍa, Andhra Pradesh published the Telugu translation of BĀLABHĀRATA written by Krothapalli Suryārao.

4. Under the S.V.University Oriental Series No. 10 Dr. K.S. Rāmamūrthy Published the entire text basing only on two manuscripts (One copied from Tanjore manuscript on paper and other a palm leaf available at the institute in the year 1983.

KṚṢṆA CARITA:-

There are two palm leaf manuscripts of this Kāvya in Saraswati Mahal, Tanjore - one is in Grantha characters. The Telugu script is copied from Grantha manuscript. No date is found in any one of the two.

PUBLICATIONS OF KṚṢṆACARITA:-

1. This was partly printed in the Journal of the Sarasvatī Mahal Library - Volume 1-3, Volume II-1 and 2.

2. This was critically edited by Dr. T. Venkatāchārya, professor of Samskrita, University of Toronto, CANADA in 1975 and was published in the same year by the Sarasvatī Mahal Library, Tanjore as Volume Number 155 of their publications.

NALAKĪRTIKAUMUDĪ:-

1. Only the second and the fourth cantos of this text are available in the fragmentary portion of a palm leaf manuscript in Telugu character presented at India Office Library, London. They are printed in Telugu script in the Journal of Āndhra Sāhitya

Parīṣat Patrikā, Kakinada, Āndhra Pradesh during 1929-30.

2. In 1975 Prof. T. Venkatācharya, Professor of Samskrita, University of Toronto, CANADA edited these two cantos and the D.K.Publishing House of Delhi published them in the same year in Nāgarī characters.

Aufrecht's CATALOGUS CATALOGORUM ascribes the following works also to Agastya.

1. Laksmī Stotra. 2. Lalitā Sahasranāma. 3. Śiva Stotra. 4. Śiva Samhita. 5. Sakalādhikāra. 6. Manī parikṣā. (Famous commentator Mallinātha Sūri in his work Ghantaṭapatha on Kirātārjunīya (XII/40) writes as follows:-

करिणां मुक्तायोनित्वे प्रमाणमगस्त्यः। and quotes the following verse:-
जीमूत करि तस्याहि वंश शंख वराहजाश्च ।
शुक्त्युदभवाश्च विज्ञेया अष्टौ मौक्तिकयोनयः ॥

7. Agastya Nighaṇṭu (Famous scholar poet Ghana Śyāma of South India in his commentary on Uttara Rāmacarita of Bhavabhūti frequently referred to this Agastya Nighaṇṭu. This was published by Śrī Pāṇḍuranga Vamana kaṇe in 1929 from Bombay with his english introduction and translation.

By now it is clear that Agastyapaṇḍita was quite different from the poet Vidyānātha. It is also evident that Agastya flourished in Āndhradeśa in the first half of the thirteenth century A.D. and had written seventy four works. The names of three of his works are only clearly known and are available to us and regarding others nothing is certain. Out of those three works BĀLABHĀRATA is the biggest and the most popular. It is considered as the magnum opus of Agastyapaṇḍita. On preparing a critical edition of the same after comparing, consulting and collating all the important manuscripts of it that are available in various libraries, a critical study of this Kāvya is undertaken hereunder. This critical study of BĀLABHĀRATA is expected to present the utmost literary experience to Sahridayas. This can also throw much light on various aspects of the life and the poetic talent of Agastyapaṇḍita who is hitherto quite unknown or neglected in recent times.

BALABHARATA

AS AN EPITOME AND A MAHAKAVYA

यदिहास्ति तदन्यत्र यत्रेहास्ति न तत्त्वन्नित् - (आदिपर्व - 62-53) "What is in this may be found elsewhere, but what is not in this work is to be found no where else" thus proclaims the MAHĀBHĀRATA, the incomparable and monumental poem of divine inspiration. The MAHĀBHĀRATA is admittedly the longest and perhaps the greatest epic poem in any language. It runs into one lakh couplets.

The main narrative of MAHĀBHĀRATA is the story of the rivalry between the cousins, the Pāṇḍavas and the Kauravas which culminates in the devastating battle of Kurukṣetra.

"According to its reputed author sage Vedavyāsa the grand epic was intended to be a treatise on human life itself, embracing in its panoramic sweep, religion, ethics, polity, government, philosophy and the pursuit of salvation. It also contains elaborate discourses on law, custom and traditions and even on geography and cosmography together with a formidable array of episodes and legends piled up at various distances along its course".¹

THE INDIAN TRADITION:

"The Indian tradition has always felt that MĀHABHĀRATA

¹ कृतं मयेदं भगवान्काव्यं परमपूजितम् ।... ब्रह्मन्वेदरहस्यं च यच्चापिस्थापितं मया साङ्गोपनिषदां चैव वेदानां विस्तरक्रिया ।... विविधस्य च धर्मस्य ह्याश्रमाणां च लक्षणम् ।... ग्रहनक्षत्रताराणां प्रमाणं च युगैस्सह... न्यायशिक्षाचिकित्सा च दानं... तीर्थानां चैव पुण्यानां देशानां चैव कीर्तनम् । ... नदीनां पर्वतानां च वनानां सागरस्य च ।... लोकयात्राक्रमरच ... यच्चापि सर्वगं वस्तु तच्चैव प्रतिपादितम् ।

is a conscious product of literary art of the highest order with a pronounced unity of conception, aim and treatment.² Ānandavardhana in his DHVANYĀLŌKA voiced this opinion.³ It is not in any sense the work of generations of poets but the work of a single genius, who has welded various existing elements into a single organised whole and produced an epic, that more or less satisfied the requirements of definite structural unity. As it was found to incorporate all the traditions, ideas, beliefs, legends, myths and almost everything of importance of ancient India, and also as it contained a complete and faithful exposition of our Vedic ethos the Indian tradition has regarded MAHĀBHĀRATA as the fifth Vēda⁴ a highly apt comparison. The epic itself claims that it weighs more than the essence of all the four Vēdas put together.

Thus the Epic attracted in the past, great philosophers, saints, and many a poet who realised the need to rekindle the torch of Sanātānadharmā.

Taking the sanction of the words of Vedavyāsa that future poets would take it as their source material to build their own works⁵ greatmen of letters like Bhāsa and Kālidāsa wrote their original works based on the themes taken from MAHĀBHĀRATA. Some other poets translated the epic into their respective vernaculars and some others attempted to recast that grand epic into many beautiful Mahākāvya.

Especially during and after eleventh century A.D. there was a special spurt in the production of literary works based on

² Dr.Sukthankar's ON THE MEANING OF THE MAHĀBHĀRATA - I Chapter.

³ अयं च निगूढरमणीयार्थो महाभारतावसाने ...तेनैव कविवेधसा कृष्णद्वैपायनेन सम्यक्स्फुटीकृतः - (ध्वन्यालोकः 4 - 5, पु० 276)

⁴ एकतस्त्वतुरो वेदा भारतं चैतदेकतः ॥ पुरा किल सुरैः सर्वैः समेत्य तुलया धृतम् । चतुर्भ्यःसरहस्येभ्यो वेदेभ्यो ह्यधिकं..-(आदिपर्वः 1 - 2 - 81, 82)

⁵ सर्वेषां कविमुख्यानामुपजीव्यो भविष्यति (आदिपर्वः 1 - 91, 92)

MAHĀBHĀRATA in almost all parts of South India. Amongst such writers Agastyapaṇḍita of BĀLABHĀRATA, Anantabhaṭṭa of BHĀRATACAMPŪ belonging to Āndhra were prominent in Samskrita, Nannaya, Tikkana, Yerrana in Telugu, Pampa, Ranna, and Ponna in Kannada and Villiputturer in Tamil.

AGASTYAPAṆḌITA AND THE GREAT EPIC:

It is well known that MAHĀBHĀRATA is made up of eighteen volumes - Parvas - as they are called, with a total of one lakhs verses. Unless one is completely devoted to the epic, it is not possible for one to read through it easily. But Agastya carved out a masterly epitome of it within a bulk of 1794 stanzas and at the same time he also brought out the entire magic of its human interest, and spiritual and ethical profundity besides bringing the central story into relief. He attempted an epitome of the epic and shaped it into a little but beautiful gem of a Mahākāvya.

First we shall analyse the technique adopted by Agastya in his epitomisation of MAHĀBHĀRATA and later on assess its worth as a piece of literary excellence. Now let us contrast Agastya's methods with those of some of the modern scholars, European as well as Indian, to produce a condensed and coherent version of the epic. Against this background we can estimate the magnitude of Agastyapaṇḍita's achievement.

MODERN CRITICS ON MAHĀBHĀRATA:

As Dr. Sukthankar States "on account of the rapidly shifting planes of perspective of the vast canvas on which the epic poet operates in developing his theme, the construction of the story has naturally become very complex and its vastness and form has given rise in modern times to many amusing misconceptions, and to some 'grotesque theories; mostly by foreign scholars'"⁶

The "majority of the Western critics of MAHĀBHĀRATA, chief among them being Lassen, Weber, Ludwig, Sorenson, Hopkins and Winternitz felt that "the MAHĀBHĀRATA is in short

⁶ Dr Sukthankar's ON THE MEANING OF THE MAHĀBHĀRATA - Chapter-I.

a veritable chaos, containing some good and much useless matter"...“a skillful surgical operation - technically called ‘Higher criticism’ - could still disentangle the submerged ‘Epic core’ from the adventitious matter known to textual critics as ‘interpolations’; in which it is embeded”.⁷

Holtzman, and Schroeder were of the opinion that “an inherent contradiction subsists between the story and the moral sought to be inculcated in the epic”⁸

Having discussed the validity and otherwise of all the above authors Dr. Sukthankar concludes that “there is no serious contradiction or inconsistency in MAHĀBHĀRATA. On the other hand, it is a mighty pulsating work clothed in noble language with pleasing imagery, a profound and universal philosophy of a glowing and rhythmic synthesis of life”⁹

Even a bitter critic of the epic like Oldenberg who has pronounced the epic to be a chaos felt, and rightly that “in the MAHĀBHĀRATA breaths the united soul of India and the individual souls of her people”.

Thus the epic MAHĀBHĀRATA obviously contains something -some mysteriously elusive ideal - that produces a permanent quality of interest.

At the fag end of the nineteenth century many foreign scholars and some Indian scholars like R.C. Dutt, being attracted by the mysterious pull of the epic, resorted either to find out the so called nucleus or to abridge or to translate the MAHĀBHĀRATA into English.

MODERN ATTEMPTS AT THE EPITOMISATION:

In the words of Dr. Sukthankar “A Scandinavian scholar Sorensen made an attempt at reconstructing the epic kernal during the last decade of the nineteenth century, rejecting from the vulgate

⁷ Dr. Sukthankar's ON THE MEANING OF THE MAHĀBHĀRATA

⁸ Ibid.

⁹ Ibid.

everything that appeared to him like an episode or didactic mission; he obtained at first an edition of some twentyseven and stanzas. But even this extract, he thought, included material belonging to different epochs, he therefore proceeded to extract from this trituration immense blocks of the text which seemed to him to betray their character as interpolations. This gradual attenuation rendered the epic to concentrated essence of seven or eight thousand stanzas.

Even an ardent and passionate admirer of MAHĀBHĀRATA R.C. Dutt felt constrained to admit the rationale of Sorensen's thinking. R.C. Dutt in the famous rendering of MAHĀBHĀRATA published by him in 1910, gave a full and unabridged translation in English verse of the main striking incidents of the epic, those incidents being linked together by short connecting notes. Even this amounted to some thousands of stanzas.

As late as 1965 Chakravarti V. Narasimhan wrote an English edition of MAHĀBHĀRATA.¹⁰ In its introduction he says that "the purpose of my present work is to give a straight forward, concise and objective account of the main theme of the epic, for this purpose I have selected only those verses which relate to the main theme and which help to provide a more or less continuous narrative". Even in the process of selection the total number of verses translated amounted to four thousands.

Thus the majority of the Western critics on MAHĀBHĀRATA and some modern Indian scholars were almost alike in their conclusions that the epic MAHĀBHĀRATA contains much spurious and irrelevant matter and some of them tried their best to find the epic nucleus mainly depicting the great heroic saga of the great kings of India from out of the bulk of a lakh couplets. The number of verses which is considered to represent the epic kernel varies from scholar to scholar, the minimum being four thousand stanzas.

This was the story of the attempts of modern scholars towards

identifying the core of the epic, a kind of an epitomisation of the great epic. And here we have to note that Agastyapaṇḍita who fully followed the Indian tradition did not feel any incoherence in the epic, yet he managed to bring the entire beauty of the great epic just within 1794 stanzas.

ART OF EPITOMISATION:

For a talented poet it is very much easy to write poetry independently rather than to translate or to epitomise famous works of others, as they curtail his thought process at every step. It will be like walking on a tight rope. Generally epitomisation presupposes the familiarity with the greatness of the original work. Hence a writer who takes to that process should always try to enhance the fame of the original, or at least he should not degrade it. He should be faithful to the original in content. The purport of the original work should be well brought out in nut shell ofcourse with a new vigour and life.

Brevity in narration, clarity in expression, originality in setting, beauty in treatment are the four pillars on which firmly stands the edifice of epitomisation in any language. How all these four factors were managed in a masterly manner by Agastyapaṇḍita in carving out the epitome of MAHĀBHĀRATA, will be discussed here under. At every step we should not forget that Agastya's BĀLABHĀRATA is an original Mahākāvya which won the appreciation of many critics in the literary field. Agastya took upon himself not a mere editor's job, but an artist's job. In that task Ānandavardhana's guidelines were of much use to him.

To bring in brevity, a mirror image of the original may be drawn, or a simple literal condensation or a summary of the original may be attempted. But in the first case such a work will have no seperate existence of its own at all. And in the second process it will look like the wrongside of a tapestry (i.e) the threads are all there, but the pattern and the beauty of art is missing. keeping this problem in mind Agastyapaṇḍita started with his epitomisation process.

For the sake of brevity a writer may easily drop from the original

whatever he feels irrelevant and that too for a modern scholar who feels MAHĀBHĀRATA a chaos, it is neither difficult nor delicate to throw away a lot of the content of the great epic. But for a poet of antiquity like Agastya paṇḍita, who cherished high respect for Vedavyāsa,¹¹ and who possessed utmost belief in the coherence of the content of MAHĀBHĀRATA it would be very difficult. Further in the view of the socio-religious condition of his contemporary period, it was a compulsion for Agastya to convey the full message, both ethical and philosophical of the MAHĀBHĀRATA.

To achieve clarity in expression, the poet who wants to epitomise should possess a thorough understanding of the original, its full scope, aim and its limitations.

The originality in setting and the beauty in treatment are the two qualities that mainly depend upon the inherent talent of the poet. And these will be discussed later.

(i) BREVITY IN NARRATION:

Vedavyāsa presented the simple story of the conflict between the rival cousins over the kingdom in an artistic setting. But the story runs in the form of a narration within a narration passing from one to another at times. As we are aware there are three narrators mainly involved in MAHĀBHĀRATA. The first is the sage Śauti or Sūta, who related the story of MAHĀBHĀRATA (as narrated by Vaiśampāyana at the court of king Janamējaya) to the sages assembled at Naimiśa forest. Then there is Vaiśampāyana himself who is the narrator of the greater part of the work. Finally there is Sanjaya, the courtier and the constant attendant of the king Dhṛtarāṣṭra who was given celestial sight by the sage Vyāsa in order that he might give the blind king a complete account of the

¹¹ अनादृत्य श्लाघ्यान् भुवि कविनिबन्धानभिरतिं कृतौ वैयासक्यां रचयितुरगस्त्यस्य विदुषः।

वसन्ती वाग्देवी कृतिनि रसनाग्रे वितनुते नपर्यङ्के पङ्केरुहि महति शङ्के विहरणम् ॥

कृष्णचरितम् -(after the lost colophon)

fighting. Thus the main narrators are Sūta or Śauti, for the early chapters in Ādiparva, Sañjaya for Bhīṣma, Drōṇa, Karṇa and Śalya parvas and Vaisāmpāyana for the rest of the MAHĀBHĀRATA. In addition to these three, many sages like Vyāsa, Mārkaṇḍeya etc., and other characters that come accross - the story, narrate some of the episodes, some make didactic exhortations, or some give their own versions of an incident. All these narrations are presented in the form of an answer to a question posed by somebody else. In many cases, especially in Sañjaya's narration, the narrator first gives out a short accout of the incident or an episode and again elaborates the same subject at the request of the enquirer.

As a first step towards achieving brevity Agastyapaṇḍita simply omitted all these narrators in his BĀLABHĀRATA. He himself started to narrate the entire Mahākāvya and at times makes the characters speak dialogues amongst themselves. Thus much of the repetition - a characteristic feature of the puranic style of MAHĀBHĀRATA (i.e) question- answer pattern - was avoided and by doing so the possibility of the reader being bewildered by the multiplicity of narrators and losing the thread of the story was also avoided. Thus the scope for understanding the main theme clearly was also achieved.

(ii) BREVITY IN CONTENT:

Clear analysis of the entire content of the original and fixing the starting point of the narration are the two essential factors for a good epitomisation. For fixing the starting point of the narration the MAHĀBHĀRATA itself gives out certain suggestions and provides scope for the later poets to exercise their option. "Some scholars say that the story of the MAHĀBHĀRATA starts with Manu. Some others say that it starts with the story of Āstīka and still some others feel that it starts with the story of Uparicaravasu"¹² (the father of Satyavati).

¹² मन्वादि भारतं केचिदास्तीकादि तथापरे ।

Taking this sanction of the epic itself Agastyapaṇḍita started his Kāvya with the story of Śantanu who married Gāṅgā first and later the daughter of Uparicaravasu namely Satyavatī. Thus he was able to avoid the narration of the earlier parts of the epic story.

Then comes the question of the analysis of the content of the grand epic. For this, one should find out the main incident, or the main event around which the entire story revolves. Here also the epic provides a clear indication. The narration of MAHĀBHĀRATA - as the epic itself tells us - rises out of the following question of king Janamējaya addressed to the great sage Kṛṣṇadvaipāyana Vyāsa on the occasion of the Snake sacrifice.

“How did the quarrel among those men of unblemished deeds arise? How did that great war which was the cause of the destruction of many beings occur?”¹³ This is the pivotal question on which the whole story of MAHĀBHĀRATA revolves.

Keeping this in view the scheme of the story can be analysed as follows:-

Such a great war as the one at Kurukṣetra presupposes the origin of rivalry between the two parties and this takes us back to the story of the birth of the rival cousins namely Pāṇḍavas and Kauravas, and the reasons for the development of rivalry between them. Further we are led to the original, unquestioned heir of the kingdom - Bhīṣma who voluntarily relinquished his right over the kingdom for the sake of his father king Śantanu. Thus the answer to the fundamental question posed by Janamējaya starts with the story of Śantanu.

The second part of Janamējaya's question takes us ahead into the battlefield of the rival cousins and leaves us with the knowledge of the details of the destruction that engulfed not only their families but also entire armies and also the details of the fate of the few who survived. Thus the main story of the epic starts with the story of

¹³ कथं समभवदभेदस्तेषामक्लिष्ट कर्मणाम् ।

Śāntanu and concludes with the departure of Pāṇḍavas to Svarga. As a backdrop to this fascinating story of human drama the detailed history of the earlier kings of the lunar dynasty was also added and the stories of survivors in that dynasty namely Parikṣit and his son Janamējaya were also appended to the great epic. But, for the sake of convenience and maintaining interest the stories of Parikṣit and Janamējaya were narrated in the beginning and the rest of the story was narrated in a flash-back fashion. Thus the whole story of the great epic can be analysed into five parts and studied.

The first part of MAHĀBHĀRATA covering the first chapter of the Ādiparva deals with the life of Parikṣit, Janamējaya etc., and contains in detail various theories of cosmogeny, origin of Gods, Demons, their different incarnations etc. As this part of the grand epic has nothing to do with the main question of the story, Agastyapaṇḍita dropped it completely as a first step to bring in brevity in the process of epitomisation.

The second part of the epic MAHĀBHĀRATA describes the life and achievements of various earlier kings of the lunar dynasty upto Śāntanu, in detail. Agastyapaṇḍita very intelligently condensed this part of the epic into only a few verses. In each verse he suggested the life and major achievements of almost all the forefathers of Śāntanu and thus provided a backdrop for depicting the dramatic events in the life of later heroes of the lunar dynasty.

The third part of the epic contains the detailed narration of the life and achievements of king Śāntanu, his sons Bhīṣma, Vicitravīrya and Citrāṅgada - his grandsons Dhṛtarāṣṭra, Pāṇḍu and Vidura - his great grandsons Kauravas and Pāṇḍavas alongwith the details of the origin and growth of the rivalry between them, the evil intentions and schemes of Kauravas - trials and tribulations of Pāṇḍavas - negotiations for peace - and the final arrival of the rival cousins on the battlefield at Kurukṣetra to settle their dispute. Many episodes, legends and didactic discourses were also present throughout this part, which covers the second part of the Ādiparva and fully covers the Sabhā, Aranya, Virāṭa and Udyōga Parvas of

the great epic.

In his effort at condensation Agastya took only the main incidents which provided a clear insight into the human quality of the epic characters and which provided a base for the delineation of the various rasas. And almost all other incidents of the original were either narrated briefly or suggested in a single reference, with a very few exceptions.

The following are deleted. From Ādiparva the details of Karṇa's education and the curse - from Vanaparva the details of the life of Pāṇḍavas at Kāmyaka forest - the curse of Maitreya on Duryōdhana - Śrīkrṣṇa's oath to restore the kingdom to Dharmarāja - Discussions among Bhīma, Draupadī and Dharmarāja - the story of Nahusa - Duryōdhana's Rājasūya, and from Virāṭaparva, the exhibition of wrestling by Bhīma in the court of Virāṭa - the incident wherein king Virāṭa strikes at Dharmaraja with dice; - From Udyōgaparva - the Viduraṇṭi, - Ulūka's arrival at Pāṇḍava's court. All these omissions were affected by Agastyapaṇḍita simply for the sake of delineating rasa or to expose the weakness, or to enhance the greatness, or to exhibit the contrast of the respective characters. This will be discussed elsewhere.

Almost all the didactic stories, legends, and discourses that were present in this part of the epic are completely omitted with a few exceptions. The stories of Tripurasamhāra and Sundōpasunda's were given a simple passing reference. Thus thirteen cantos out of twenty cantos of BALĀBHĀRATA were devoted by Agastyapaṇḍita to cover the contents of the third part of the epic. The divinity and benevolence of Śrīkrṣṇa pervading throughout the grand epic were honestly and effectively represented by Agastyapaṇḍita in his work.

The fourth part of the epic covering six parvas, namely - Bhīṣma, Drōṇa, Karṇa, Śālya, Saupṭika and Strī - contains the details of the great war fought for eighteen days - and describe the valour, skill and chivalry of the heroes on either side - their strategies, schemes, treacheries and the resultant annihilation of

all of them with a few exceptions. The woes and sorrows of the ladies of the departed were also very pathetically described in this part.

Agastyapaṇḍita condensed much of this part of the epic. He described in one canto the skill and valour of the archer of archers, Bhīṣma who fought for ten out of a total of eighteen days. And the major events of the battle which revealed the valour, skill and bravery of the various heroes like Drōṇa, Arjuna, Karna, Aśvatthāma, Bhīṣma, Abhimanyu and Bhagadatta, were portrayed very beautifully by Agastya devoting a few cantos in his work. And the essence of the divine gospel Bhagavadgītā was also broughtout in a nutshell by Agastyapaṇḍita in keeping with the primary sentiment of the Kāvya. The minor incidents of the war were simply mentioned during the process of the narration of the story. The incident which describes Dharmaraja's approach to Bhīṣma at the beginning of the war - Śrīkrṣṇa's wrath and his attempt to kill Bhīṣma - Pāṇḍava's secret approach to Bhīṣma to know the clue to kill him - were omitted by Agastyapaṇḍita either to elevate the respective characters or to maintain the suspense and the interest of the narration. Arjuna's killing of Karna while the latter was lifting his chariot out of the soil was also omitted by Agastya to elevate the characters of both Arjuna and Karna. Thus Agastya devoted altogether six cantos of his work for this part of the original epic story.

The fifth part of the epic deals mainly with the details of the coronation and Horse-Sacrifice of Dharmaraja - Bhīṣma's advice - the death of all the elders - birth of Parikṣit - Śrīkrṣṇa's death and departure to heaven - the miserable plight of the Yādavas - the long march of Pāṇḍavas to heaven at last.

Agastya devoted a single canto for all this part of the epic but referred to almost all the incidents of it and broughtout the essence of the epic effectively - and conveyed the transitory nature of wordly ambitions and achievements and concluded with a note of benediction. Thus the whole content of the story part of the

MAHĀBHĀRATA was skilfully condensed by Agstyapaṇḍita in his work.

In addition to this story - MAHĀBHĀRATA contains many episodes and legends almost unconnected with the main theme and also extensive portions concerned mainly with the teachings on ethics, polity or philosophy. It is a poem in which the moral, so to say is nearly four times as long as the story itself. "At some places of the epic these digressions crowd together rising up in big imposing piles as in the Aranya, Śānti and Anuśāsana parvas and sometimes, they are far and few between, when the story advances at a more rapid pace as in Sabhā, Virāṭa, Śauptika and Strī parvas".¹⁴

In epitomisation Agastya omitted almost all the above. Thus in some cases he made only a simple mention of them. As a result he had to leave out practically the whole of Śāntiparva and Anuśāsanaparva which are the most important in the epic from the didactic point of view. But he managed to retain the essence of all these things. One of the main purposes of the original epic as well as the condensed one, is to convey the moral values. So Agastya skilfully introduced the norms of ethics and morality by way of suggestive meanings (Dhvani) in his Kāvya.

(iii) BREVITY IN VOCABULARY:

As a piece of literary art the epic stands amongst the best of the classics of the world. The story of the epic was told in such a language as to hold the reader or rather listener in thrall. As Sukthankar puts it "Richness of vocabulary enabled the epic poet to paint continuous series of word pictures of abundant variety".....¹⁵ "In spite of the deficiencies such as prolixitythe poem reveals abundant skill....and creative power in dramatic composition. It is above all characterized by extraordinary vividness and richness of imagination". In addition to the long list of epithets and vocatives

¹⁴ Dr. Sukthankar - ON THE MEANING OF MAHĀBHĀRATA - Page 33

¹⁵ Dr. Sukthankar - ON THE MEANING OF MAHĀBHĀRATA - IInd

nches of similes and metaphors - repetitive phrases and verses are present in the epic. Such things may go well with the purāṇic style of the epic but they cannot be provided a place in an epitomisation. Hence Agastya omitted such repetitions and variety of verbal juggleries.

At many places the epic abounds in epithets of repetitive nature. Generally whenever an important character is either introduced or addressed the epic poet used a list of epithets or vocatives running into several verses of narration.

For example, in Virāṭaparva, when Dharmarāja was reflecting on the difficulty involved in Arjuna's secret stay in the court of Virāṭa he speaks out in ten verses all full of similes. All such repetitions were omitted by Agastya.

In addition to the variety of metres the MAHĀBHĀRATA contains many prose passages also. Agastya reduced the number of metres to twentyone in his BĀLABHĀRATA and eliminated the prose passages of the epic in his work.

Agastya's very purpose was to popularise the MAHĀBHĀRATA in all its important ideas and in all its vigour. A sense of appreciation of the beautiful elsewhere coupled with a desire to share with others the discerned beauty and to retain the epic thought throughout and a humble suppression of the self before what is justly believed to be more sublime have perhaps made Agastya delete many of the words, phrases and even images direct from the great epic.

(iv) ORIGINALITY IN SETTING:

After the required deletions, additions and modifications were made Agastya felt the need of rearranging the entire matter in a more poetic form. Here he took the sanction and the clue from Bharata of NĀṬYAŚĀSTRA fame.

Like Bharata in his treatise on dramaturgy explained the process of transporting the human mind into the transcendental spheres of enjoyment wherein one forgets himself. He also declared this the best medium to convey the lessons on Puruṣārthas (goals

of human life) is the drama.¹⁶ What applies to drama in Bharata's view can be applied to poetry also in general.

The variety of characters, and the multiplicity and the complexity of actions and interactions, and the message of the great story of the epic MAHĀBHĀRATA is so huge that it can not be fully fitted into the frame work of a drama of limited acts and scenes with fewer characters. Only a Mahākāvya can provide a big enough canvas to portray the essential thought and beauty of the MAHĀBHĀRATA to the maximum extent. In poetry we find the beauty of imagination as well as a happy combination of realism and idealism. The ultimate purpose of giving positive instruction through an uncommon delight to an appreciative mind of a Sahr̥daya is also possible very well in poetry.

The drama appeals to both the ear and the eye, the locale with its hue and colour, the make-up of the characters - the gestures and the expressions of the feelings and emotions couched in a dialogue captivates the spectator.

So much so, Agastyapaṇḍita who took to the writing of BĀLABHĀRATA as a Mahākāvya adopted the dramatic treatment in narrating the important incidents of the story, of course keeping in view the delineation of sentiments. As an expert artist he provides in his Kāvya some of the details of the stagecraft - (i.e.) details of the location - description of the costumes of the different characters. Descriptions of the feelings and facial expressions and reactions of the characters are also given, to make the reader feel the presence of the particular character and the scene of action just before his eyes.

Thus Agatya successfully produced the BĀLABHĀRATA as an effective medium of representing the human drama of the epic story, where in the aesthetics and the ethics were harmoniously blended.

¹⁶ सातिशय चमत्कार गोचरीभूतैः हृदयानुप्रवेशं विदधदिभः धर्मादि चतुष्कोपादेयधियम्
अधर्मादिभ्यश्च निवृत्तिं निरशंकं विदधन्ते (अभिनव भारती - प्रथम भागः 6)

Generally scope for the expression of originality will be less in an epitome. But Agastyapaṇḍita succeeds in the process by adhering to the suggestions and clues given by the famous critic Ānandavardhana in his DHVANYĀLOKA. Thus without effecting a complete effacement of his own individuality he could epitomise MAHĀBHĀRATA into a Mahākāvya.

Ānandavardhana says that “resemblances (parallelisms) will be there amongst great minds. Thoughts of great men bear strong affinities to one another. But all of them should not be regarded by the wise as been identical. According to him the nature of parallelism is three fold. The first is like a reflected image of the original, the second is like the painted picture of the original and the third is like the corospondence between two living things. Of these, the reflected image has no seperate existence of its own. Same is the case with the second type also, while the third has a definite existence of its. own”.¹⁷

So long as there is a seperate life of its own, even a poetic theme bearing close corospondence to an earlier one will acquire exceeding beauty just as the delightful face of a woman will appear exceedingly charming in spite of its strong resemblance to the moon.

Thus Agastya could breathe in original life into his epitome BĀLABHĀRATA following the suggestions of Ānandavardhana.

All the major incidents and important episodes were joined together skilfully by Agastya. The whole content of the BĀLABHĀRATA story was arranged into cantos. The basis for such a division and arrangement was Agastyapaṇḍita's own originality and not that of the epic of eighteen parvas. Without breaking the thread of the long narrative, a few of the major incidents were allotted to each canto and almost all of them were set in

¹⁷ संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम्। नैकरूपयता सर्वे ते मन्तव्या विपश्चिता॥
संवादो ह्यन्यसादृश्यं तत्पुनः प्रतिबिम्बवत्। आलेख्याकारवत् तुल्यदेहिबच्च शरीरिणाम्॥ तत्र
पूर्वमनन्यात्मा तुच्छात्मा तदनन्तरम्। तृतीयं तु प्रशिद्धात्म नान्यसाम्यं त्यजेत्कविः॥

a dramatic mould. And the rest of the major incidents of the story and the different links therein, that kept up the sequence of the main narrative were briefly supplied by Agastyapaṇḍita himself.

Some incidents from one parva of the original epic were shifted to another context in BĀLABHĀRATA with a view to maintain poetic propriety and delineation of sentiments. The narration of the birth of Draupadī and Dhṛṣṭadyumna was shifted to a much earlier context. Immediately after narrating the defeat of Drupada at the hands of Arjuna, Drupada's penance and the birth of both a son and a daughter are given in BĀLABHĀRATA. The incident where in Karna gives away his body- armour and ear-rings to Indra, was shifted from the Virāṭaparva of the epic to the Aranyaparva story of the BĀLABHĀRATA to facilitate a contrast between the characters of Dharmaja and Karna in their spirit of generosity.

In BĀLABHĀRATA some events were just touched upon, and or even skipped. Some incidents which are less important from the stand point of the original proportions of the epic were somewhat dilated upon, as in the case of the Kirātārjunīya episode with a view to bringing in a spirit of balance between the Śaivite and Vaiṣṇavite content of the Kāvya, and also to high light the spirit of devotion in Arjuna.

The art of epitomisation sometimes necessitates the telescoping of incidents, and at times reduction of the number of occurrences of similar incidents. For example Ghaṭotkaca appeared thrice on the battlefield in the great epic, but only once in BĀLABHĀRATA.

Agastya was very faithful to the original epic regarding the matter, but at the same time he was original in his technique and treatment. We can find no traces of any misconceived links, striking laboriousness, superfluity, repetition of the theme, unnatural and far fetched motivations which are considered by literary critics as indications of lack of originality on the part of any poet.

Almost as a final verdict on the art of epitomisation the epic itself contains a line in Sabhāparva. In the context of Śrīkṛṣṇa's advice to his sister Subhadrā, Vyāsa writes the following line:-

अर्थं तथ्यं हितं वाक्यं लघु युक्तं मनुत्तरम् ... (सभाषवर्कः 2 - 5)

This line suggests that a good expression should be meaningful, truthful, favourable (Helpful), brief, suitable and unambiguous so that no clarification is sought by others on hearing the same. probably keeping this line of Vedavyāsa in mind Agastya wrote his BĀLABHĀRATA as an epitome of the epic. All the above mentioned qualities of a good expression are quite evident in this BĀLABHĀRATA to their maximum extent.

EPITOME AS A MAHĀKĀVYA:

The BĀLABHĀRATA deserves a prominent place among the larger poems of Samskrita literature. It has all the requisites of a Mahākāvya as enunciated by Viśwanātha in his SĀHITYADARPAṆA.

It is a long poem of twenty cantos retelling the story of the great epic MAHĀBHĀRATA. The five 'Sandhis' as they are called technically, are discernible in the development of the theme of this Kāvya. The four motivations of human life namely Dharma, Artha, Kāma and Moksa are dealt with in it. The Kāvya starts with a benedictory verse which also introduces the theme directly through the description of the moon who is the progenitor of the Lunar Dynasty. It also suggests the Hero and the primary sentiment of the Kāvya. In each canto of the Kāvya one particular metre is used and at the end of each canto a different metre is introduced. In accordance with the theme of the particular canto the main metre is chosen and thus the propriety of metre is also maintained in this Kāvya. This Kāvya is made up of 1794 verses in altogether twentyone metres.

This BĀLABHĀRATA abounds in fine descriptions of cities, sunrise and sunset, the moon, the day and the night, hunting, mountains, seasons with their respective flora and fauna, the ocean, the forest, love in separation and in union, victory marches, battles, strategies and consultations, birth of children etc. And thus all the eighteen varieties of descriptions enunciated in poetics are present

divided the theme and formed the cantos in such a way, that in all of them either the importance of Dharmarāja, or something leading to the success, or prominence of Dharmarāja is present. The great Kurukṣetra war and the total destruction it caused, teaches a bitter lesson which the whole humanity must learn. So whenever there is an occasion the futility of the mundane pursuits in this transitory world, necessity of having proper understanding of the true nature of the world, and the purpose of a righteous living were impressed on the mind of the reader, to facilitate him to enjoy the main sentiment of the Kāvya namely 'Śānta'. All the other rasas are also well depicted here. As suggested by Ānandavardhana throughout the Kāvya the praise of the divine qualities of Śrīkrṣṇa the Vāsudeva and also Śiva are described deeply impressing the quality of devotion on the reader's mind.¹⁸

Agastya took special care to see that proper harmony is maintained between the various sentiments and at the same time, without weakening the importance of Śānta. The scheme and setting of the order of the incidents speak well about the competency of the poet. Three or four incidents or episodes are presented on in each of the cantos, maintaining the balance and sustaining the interest.

FIRST THREE VERSES:

The BĀLABHĀRATA begins with the description: of the moon the progenitor of the famous Lunar dynasty in the first three verses. The theme (वस्तुः) is indicated directly introducing the moon. The description is so well done that it suggests the hero (नायकः), the main sentiment (रसः) of the Kāvya and also the purpose (फलम्) for which it is written. The manner of suggesting both the story and hero will be discussed below.

The orthodox in Agastya ardently adheres to rules on rhetorics

¹⁸ यदत्र महाभारते परमार्थसत्यस्वरूपस्तु भगवान् वासुदेवोत्र कीर्त्यते । तस्मात्तस्मिन्नेव परमेश्वरे भगवति भवत भावितचेतसो, मा भूत विभूतिषु निःसारासु रागिणो, .. पश्यत निःसारातं संसारस्येत्यमुमेवार्थातिशयं द्योतयन् स्फुटमेवावभासते..। (ध्वन्यालोकः 4 - 5, पृ 0 276)

and he starts his kāvya with an indeclinable (अव्यय) as it is expected to bring in prosperity to the poet.¹⁹ And he also describes the Moon in the first verse as it is believed to give exuberance of literary bliss to all concerned, and prosperity, stability, pleasure and fame to the poet.²⁰

In the first verse the birth of the moon from sage Atri is described.²¹ The adjectives used to describe the moon are capable of suggesting the hero of the Kāvya namely Dharmarāja also.

The adjective अत्रि नेत्र प्रभवः gives out the story of the divine origin of the moon. It is only the result of the penance and celibacy of the sage Atri and not due to any sexual passion of the physical bodies. Similar is the birth of Dharmarāja. It is not the result of any lust on the part of his parents. It is the deep urge for acquiring religious merit through having a son, who can protect the parents from the hell called 'put' (पुत) that led to the divine origin of Dharmarāja through Lord Dharma. The second adjective here is कलात्मा. It applies both to the moon and Dharmarāja. The Moon is a कलात्मा because he is light and also the source of the light. Dharmarāja is a कलात्मा as he is an enlightend individual soul. The third word used to denote the moon is नक्षत्र गणस्यनाथः. It means that moon is the lord and (or) the prominent one among the stars. And Dharmaja is the most illustrious character and excels in lustre all other ever shining characters of the BĀLABHĀRATA. वारिजश्रीहरः is the next adjective used to describe the moon. He is described as the destroyer of the beauty of water-born lotuses. The lotuses and the moon are born in the same Element namely Water.

¹⁹ काव्यादावव्ययप्रयोगः काव्यस्य नित्यस्थितिं सम्पादयति -प्रबोधचन्द्रोदय व्याख्या - पृ 3

²⁰ चन्द्र नामाङ्किता नान्दी रसानां संयतो निधिः । स्फीते चन्द्रमसि स्फीता श्री धृति प्रीति कीर्तिदा ॥ - (भारतीविलासः)

²¹ अस्त्यत्रि नेत्रप्रभवः कलात्मा शशीति नक्षत्र गणस्य नाथः ।

यं वारिज श्रीहर माप्तवाचो वामं हरेर्लोचन मामनन्ति (बाल भारत 1 - 1)

So both of them are called as 'vārijas'. But at the growth of the lustre of the moon lotuses fade way. So the moon is described as the destroyer of the beauty of the lotuses. Likewise Pāṇḍavas and Kauravas are the sons of the same family (i.e.) Kuruvamśa. And the successful ascent of the Pāṇḍavas and their leader Dharmaja finally takes away the lustre or the pride of their cousins namely Kauravas. So the above adjective is also capable of suggesting the hero Dharmaja. The moon thus described is finally said to be the beautiful left eye of Lord Viṣṇu by the scriptures. With this statement the verse comes to a close. This also can suggest the hero Dharmaja. The Sun and the Moon are praised as the two eyes of the universal form of god Viṣṇu. Similarly 'Satya' and 'Dharma' are also considered as the two eyes of Viṣṇu the sustaining deity of the whole universe. So success of Dharma is the delight of lord Viṣṇu. Here Dharmaja is the personification of Dharma in this Kāvya. Śrīkrṣṇa is Lord Viṣṇu himself. And success of Dharmarāja is the delight of Śrīkrṣṇa. In this Kāvya many a time Dharmaja admits that because of Śrīkrṣṇa's affection only he has always been successful. So it is clear that it is the look out of Lord Śrīkrṣṇa to lead the virtuousness to success. Hence the statement above can apply suggestively even in the case of the hero Dharmarāja.

There is another speciality with this verse. It is written in उपजाति: metre. It is an admixture of इन्द्रव्रजा and उपेन्द्रव्रजा. There are many varieties in their combinations.²² And every such variety has its own name. Here Agastya uses the particular variety of उपजाति: known as वाणी. Thus he expresses his devotion to Goddess Saraswati at the beginning of the Kāvya (i.e.) by the first verse written in the metre named after Sarasvati.

In the second verse Agastyapandita draws a similarity between the moon and the king of mountains namely Himavān.²³ The

²² VṚTTARATNĀKARA - Kasi Samskrita Series - 55, Page 77

²³ सेव्यः सुराणां हिमवर्षिपादः सम्भावनीयः शिरसा शिवेन ।

Moon and the Himavān are worthy of the services of Gods, (सेव्यः सुराणां) one as the abode of nectar and the other as a place of divine dwelling, both are known as (हिमवर्षि पादः) the first, as one who showers snows by his cool rays and the other as one who is having the snow clad mountains at his base. They deserve the respect from Lord Śiva, the first one as an ornament on the head and the other as the father-in-law of Lord Śiva. After this Agastya says that such a moon gives rise to the divine flow of moon light which dispells darkness, just like the Ganges, the offspring of Himavān, destroys the sin and ignorance of the people. This verse in its entirety may be viewed as to suggest the birth of the hero Dharmaja whose life is a continuous flow of virtue that can dispell the ignorance of the people at large. On the metrical analysis this verse illustrates the जया variety of उपजातिः and thus it refers to the name of the epic also here.

The third verse describes the greatness of the flow of the divine moonlight²⁴ and here Agastya says that the ocean enjoys affluence not because of the union with the waters of Gaṅgā or with those of Yamunā or with the waters of any other river, but only because of the flow of the moonlight. For a discerning eye the greatness of the life history of Dharmaja is clearly present here. Such an eye can recognise a reference to the life of Bhīṣma in the word जाह्नवीयः, because of his connection with Gaṅgā as a son. And can see a reference to the life of Vedavyāsa, on hearing the word यामुनेयः because of his association with river Yamunā (Vyāsa's birth is in the island lying in the river Yamunā). Thus here the suggestion is that the world is gaining affluence of virtue on hearing and adhering to the way of life led by Dharmaja only, but not adhering to the life pattern of Bhīṣma who followed a self imposed celibacy, yet staying

महीधर्मतेव तमोपहन्त्री यः कौमुदी दिव्यनदी प्रसूते ॥ (बा० भा० १ - २)

²⁴ न जाह्नवीयैश्च न यामुनैश्च न चापरासां सरितां पयोभिः।

यस्योदयेनैव सुजात धाम्नः बंहीयसीमृद्धिमुपैति वार्धिः ॥ (बा० भा० १ - ३)

neck-deep in the political administration, nor adhering to the life pattern of sage Vedavyāsa. It is suggested that by leading a life of an ideal house-holder pursuing Artha and Kāma tempered with Dharma one reaches the ultimate aim of human existence (Mokṣa) just like Dharmaja.

As per the metrical analysis this verse is composed in शाला variety of उपजाति: it means an abode. An abode of what? Agastya provides the answer to the above question in selecting the varieties of the metre of the next two verses. According to prosody the fourth verse falls under the भद्रा variety of उपजाति: Thus Agastya suggests that his Kāvya based on जया is an abode of भद्रता (i.e.) auspiciousness and safety. The fifth verse of the Kāvya comes under the variety called कीर्ती of उपजाति: Thus Agastya suggests that his Kāvya BĀLABHĀRATA will bring him fame.

After this type of analysis regarding the art of epitomisation and the understanding of the suggestive meaning in this Kāvya it will be proper to remember the following verse of Ānandavardhana.

सोऽर्थस्तद्व्यक्तिसामर्थ्ययोगी शब्दश्च कश्चन ।

यत्नतः प्रत्यभिज्ञेयौ तौ शब्दार्थौ महाकवेः ॥ (ध्वन्यालोकः -1-8 पृ 14)

“Particular meaning and the rare word which possesses the power of conveying it - only these two deserve the careful scrutiny of a first-rate poet” and of an ardent critic too.

* * *

III

BĀLABHĀRATA A STUDY IN CHARACTERS

The human mind can scan the farthest stars and galaxies, unravel the secrets of the unfathomable oceans, and probe all mysteries of nature how so-ever deep or subtle. Such human mind peculiarly enough shrinks down sometimes to the narrowest confines of delusion, greed, anger, pride, prejudice, jealousy, intrigue and falsehood simply for the sake of some transitory material gain or pleasure. The history of man tells us that such qualities are only to bring in ruin to oneself and to humanity around in general. Surprisingly the same human mind at times exhibits truthfulness, humility, charity, generosity, chivalry, uncovetousness, faith, kindness, devotion and concentration, etc., even at the cost of immediate material gains and life. And lives of all greatmen tell us that these qualities are blessings for the whole world.

Man with such a complex mind is by nature a social being also. And hence in due course humanity evolved so many social institutions like marriage, family, religion, state etc., in its pursuit for comfort, security and salvation. Heredity, surroundings and circumstances also influence the human activity. But men with different mental states and urges, acting and interacting with the community life undergo many stresses and strains, pleasures and pains.

Thus for a detached observer the whole human life and activity presents a captivating drama of typical and, at times, model characters with their actions and emotions and consequent results

and realisations.¹

The greatest epic of Indian literature namely MAHĀBHĀRATA is regarded as the essence of all the ancient Indian wisdom. In this great epic the sequences and consequences of various actions, interactions and reactions of different individual minds present a panoramic view of greatly interesting human drama. The BĀLABHĀRATA is an excellent epitome of it. And Agastyapaṇḍita turned the epic into a Mahākāvya, but adopted the dramatic treatment, retaining the dramatic element of the original epic.

In this connection there is another noteworthy point. Poet Gangādharaḥṭṭa was the brother-in-law of Agastyapaṇḍita, and the father of Viśvanātha. Gaṅgādevī in her MATHURĀVIJAYA writes that Gangādharaḥṭṭa wrote a drama by name BHĀRATANĀṬAKAKATHĀ. She says that it is an excellent dramatisation of the epic story. Thus it is a significant point that two of the great poets of the same period could see MAHĀBHĀRATA as a replica of the universal human drama. Gangādhara modelled it to the stage and composed it as BHĀRATANĀṬAKAKATHĀ. Agastya moulded it into a Mahākāvya BĀLABHĀRATA replete with dramatic elements.

The characters of a story, the Sahrdaya and the author are the three factors involved in any literary experience. But in a drama the author removes himself into the background and puts the actor and the spectator face to face, and thus the process of identification on the literary plane, of the two is made instantaneous. In poetry the author will be a constant companion of the reader and hence the identification of the reader with the character of the work is generally delayed. However if the author is an adept in the art of aesthetics and its semantics he becomes a catalyst and hastens the process of identification. In such a case the poet withdraws himself to the background whenever the occasion demands by adopting the technique of dialogue between the different characters in a given situation. Then the work of such a poet almost becomes a

¹ त्रैलोक्यस्यास्यनादयं भावानुकीर्तनम् - (भरत - नाट्यशास्त्रम् - 1 - 79)

drama with rapidly moving scenes, enacted before the mind of a sahr̥daya.

Thus in BĀLABHĀRATA Agastyapaṇḍita planned the cantowise contents of the theme in such a way, that the reader feels as if he were witnessing scene after scene of a drama enacted before him. By adopting the technique of a drama Agastyapaṇḍita could achieve two results in his Mahākāvya. First he could carry his reader with him, inspite of the already well-known story he has chosen to describe. Secondly he could imprint the impressions of the epic characters clearly and deeply on his reader's mind.

So, we have to understand and analyse this Kāvya as a replica of the ever enacting human drama conveyed through the great epic and proceed to the study of the different characters of it. The aesthetics and the ethics of the Kāvya are also to be deduced later.

CHARACTER STUDY:

Action is the sign of life. To act is to live. Death is the cessation of all human activity. Literature which is said to mirror human life bases itself on activity. Literary representation of such activity has to portray the basic mental states (स्थायीभावाः) that invariably accompany such actions at their highest relishable pitch in an ideal situation visualised by the poet either in a drama or in a poem. In both the cases the treatment of the subject matter is very much similar.

Rasa being the spirit and soul of poetry, the plot becomes merely the outer vesture and character portrayal also sustains the Rasa only. Hence in such a Kāvya the study of the characters is to be made on the basis of a proper understanding of the dominant and intervening sentiments of that particular Kāvya.

Indian literature mainly tries to present the idealistic and artistic world of the characters in all their moods and situations and gives its readers the experience of goodness, through identification of the reader with such an artistic presentation. Thus it elevates the basic mental moods to an idealistic situation, gives the readers a taste of its uncommon pleasure, and in that state of ecstasy

administers the medicine of instruction coated with sweet and beautiful persuasion so that the bitterness of the medicine (i.e.) the didactic quality is not felt by the readers.

But, as stated earlier, whatever may be the primary sentiment of a Kāvya, there is always a principal action, and whosoever is the focal point of such an action, he is the person who reaps the final harvest. The resultant benefit of such activity is called the fruit (फल) and the enjoyer of it is virtually the principal character in that Kāvya. He is called the Nāyaka or the Hero, because the entire activity culminates in his benefit. He is the basic or the sustaining factor (आलम्बन विभावः) of the principal sentiment (अङ्गिरसः) in that particular Kāvya.

Such a hero may be of different types—nay—of as many types as there are human beings with all shades of differences in their natural disposition and modes of performance. So complex is human nature with its numerous dispositions and tendencies that it defies classification. Still Indian literary critics divide such Heroes and Heroines into certain classes. And the Hero is classified into four broad types, namely Dhīrōdāṭṭa, Dhīralalita, Dhīrōddhata and Dhīraprasānta. Though the innate tendencies of each of these types depend mainly upon heredity, social environment and professional career, but still, for purposes of poetic delineation, it is their mode of acquittal of duty, their actual frame of mind, their thought and actions, that determine their type. But by all means it becomes an essential qualification of a Hero that he should, at all events be a Dhīra (i.e.) a man full of fortitude and courage, and should be possessed of the nerve to bear the brunt and withstand all the buffets of billows that toss him up and down in the tidal waters of human life.

The main action in the great epic MAHĀBHĀRATA is the devastating war fought for the uplift of Dharma and the hero, king Yudhiṣṭira, the incarnation of Dharma who lived a full purposeful, responsible life, fought the royal battle for Dharma alone, won it and enjoyed both Artha and Kāma tempered with Dharma and

finally attained Mokṣa through the proper discharge of his duties as a king, as a house-holder and as an enlightened soul.

Ānandavardhana, the famous Indian literary critic in his work DHVANYĀLŌKA says that "in the MAHĀBHĀRATA, which combines the elements of both instruction (उपदेशः) and poetry in one, it will be seen that its conclusion in a note of despair consequent on the miserable death of Vṛṣṇis as well as Pāṇḍavas reveals the great sage's (Vyāsa's) primary intention of preaching through his work the moral of renunciation. It also throws light upon the fact that the sage intended final emancipation as the foremost of the human goals and peace as the most predominant sentiment in the whole work".²

HERO AND THE MAIN SENTIMENT:

According to the principals of rhetorics, when peace (शान्तः) is the predominant sentiment in a Kāvya, the Hero of that Kāvya must be a Dhīraprasānta type. He must be a Brahmin by birth, pious by nature, and generous in action and by all means a man of self-restraint and enlightened judgement. But in MAHĀBHĀRATA, as remarked earlier, the Hero Yudhiṣṭira is a Kshatriya by birth, a king by profession, but a yōgi by living and the great epic itself exhorts people to lead the life of a perfect yogin (योगस्थः कुरु कर्माणि - (गीता - 2 - 47) and yōga is defined as efficiency in the discharge of all duties (योगः कर्मसु कौशलम् - (गीता - 2 - 50) and further the great epic declares that equanimity is itself the yoga. (समत्वं योग उच्यते (गीता 2 - 47) thus equableness, harmony, a balance of personality can be called 'Samatva'. A man who is a Sama (समः) will never fly away from the world around. The life of such a yogi affects his whole personality, brings all the functions of his reason, will, and emotion into their right and balanced relationship. Pleasures

² महाभारतेषु शास्त्ररूपे काव्यच्छायां न्वयिनि वृष्णिपाण्डवविरसावसानवैमनस्यदायिनी समाप्तिमुपनिबध्नाता महामुनिना वैराग्यजननतात्पर्यं प्राधान्येन स्वप्रबन्धस्य दर्शयता मोक्षलक्षणः पुरुषार्थः शान्तो रसश्च मुख्यतया विवक्षाविषयत्वेन सूचितः । (ध्वन्यालोकः 4 - 5 पृ - 274)

and perils of the world do not disturb his equanimity. All through he preserves, balance, aloofness and an active renunciation. To attain Mokṣa, such a man need not become a recluse. He need not mortify the flesh or cover himself with pure ashes, or run away from his fellowmen to remote mountain fastnesses or forests to attain self-realisation. He can get it even while living in his own house. So much so for the delineation of Śānta Rasa, the Hero of the Kāvya need not necessarily be a Dhīraprasānta. Hence Yudhiṣṭira the incarnation of Dharma, who led the active life of an ideal king and an ideal householder possessed with fortitude, peace, equanimity and generosity can be an 'ālambana' for Śāntarasa and thus Agastyapandita carved out a dhīrodātta in Yudhiṣṭira and delineated Śāntarasa in his BĀLABHĀRATA.

The skill of Agastya in placing all the various characteristics of a Dhīrodātta in Yudhiṣṭira and making use of all of them in the delineation of Śāntarasa is the subject of our study here.

As stated earlier, the first three verses of the Kāvya describe the moon, the progenitor of the lunar dynasty. The descent of the moon from sage Atri was well described in SKĀNDAPURĀṆA, but not in the MAHĀBHĀRATA. Agastya's reference to this story here is intentional. All the adjectives used here bring out the virtues of the moon called 'Śaśī' such as his divine origin, his lustre, his purity, his enlightenment and his natural capacity to dispell darkness. All these can suggest the virtues of the hero Dharmaja also.

In this context the flow of the moon light that dispells darkness is compared to the flow of the divine Gaṅgā in dispelling ignorance. Capacity to destroy darkness is a virtue of moon, who is called 'Śaśī' and by using adjectives like पावनः, शशिवंश केतनः, शशिकुल भूषणः, सिन्धवर्णः etc. throughout the Kāvya, Agastya suggested the virtues of his hero Dharmaja.

HERO DHARMAJA THE PIOUS:

With the following description Agastya introduces the Hero

of this Kāvya to his readers for the first time. He says that “on an auspicious day, in a favourable moment, Kuntī gave birth to a pious son Yudhiṣṭira as the forest-like cluster of hair of Lord Śiva gave rise to the divine stream of Gaṅgā”.³ The speciality of Agastya paṇḍita lies in choosing the simile her. Here a comparison is drawn between the matted-hairs of Lord Śiva and Kuntī on one hand, and on the other, a comparison is drawn between divine Gaṅgā and young Yudhiṣṭira. It is to be noted here that throughout this Kāvya on many occasions Agastya describes the purity and piety of river Gaṅgā and once he states explicitly that “the Gaṅgā shows the path of purification to the entire world”.⁴ Here by drawing a comparison between such a Gaṅgā and Yudhiṣṭira Agastya successfully suggests the virtue and piety of the latter and also hints that the life of Dharmaja is an ideal to be followed by the entire world. All the adjectives used in this connection suit the delineation of Śāntarasa.

In the MAHĀBHĀRATA, in the same context a divine voice announces the piety and virtues of the kid Yudhiṣṭira, and later on, his greatness is described at length by the epic poet. It is all in accordance with the epic style of narration. But herein BĀLABHĀRATA Agastya skilfully brings in the same effect, by resorting to the process of suggestion.

The greatness of any individual is to be felt by people and a mere description of it and hearing it is not sufficient. Hence Agastya writes that “on the birthday of Yudhiṣṭira, while Gods are praising the event, all the four corners of the earth, and all the muddy waters of the rivers have become clear and the minds of pious people along with the flowers on the trees are filled with

³ ततोमुद्भूतैर्भजिति प्रियंकरे तिथौशुभायां प्रथितौजसं पृथा ।

युधिष्ठिरं पुत्रमसूत पावनं जटाटवी गाङ्गमिवौघमीशितुः ॥ (2 - 71)

⁴ जानीहि शुद्धिं जगतां दिशन्तीं भागीरथीं मां भवमौलिभूषाम् (1 - 32)

the fragrance of appreciation".⁵ Thus the very birth of Yudhiṣṭira, the hero of the Kāvya takes place by the grace of Lord Dharma himself, in a penance grove, to parents who are devoid of the lust for sex. Generally the environment, in which the children are brought-up, has a powerful bearing on their character. Keeping this in view Agastya describes the boyhood of Paṇḍavas. He writes that "there are no servant-maids or attendants to extend their helping hand for the tender Pāṇḍavās to stand and to walk. There are no court-bards to euologise them. They play with the manes of the wild lions of the āśrama, without any fear".⁶ Thus Agastya suggests that the Pāṇḍavas brought up in the pious atmosphere of hermitages, devoid of jealousy, and keeping away from pomp, pelf and egoistic royal vanities. The above virtues are conducive to the nourishment of the equipoise (समत्वं) of a dhīrōdatta in Yudhiṣṭira. Here in this context Agastya describes some of the excitants (उद्दीपनविभावाः) as prescribed in rhetorics for the proper development of Śāntarasa.

After the demise of king Pāṇḍu, Yudhiṣṭira along with his brothers is taken to the royal palace of his elder uncle. There Yudhiṣṭira along with all the other princes learnt the martial arts under the able direction of Drōṇācārya. With his pleasing manners he becomes the cynosure of the people around. This creates a kind of jealousy in Duryōdhana and gradually it develops into enmity towards Pāṇḍavas.

Dhṛtarāṣṭra being persuaded by his evil son, asks Yudhiṣṭira to go to Vāraṇāvata. Yudhiṣṭira gladly obeys him. Here Agastya

⁵ सुरैस्तदुत्पत्तिदिनेभिनन्दिते प्रसवितरदिभस्सह दिग्भिराददे ।

अनोकहानां कुसुमैस्सहाधिकं मनामि वामोदमधारयन्सताम् ॥ (2 - 72)

⁶ अक्लुप्तधात्र्यङ्गुलि पल्लवग्रहाः क्रमादनाकर्णितवेत्रिचाटवः ।

मणिस्थलीचङ्क्रमणोचिताङ्गयः पदान्यकुर्वन्नुटजाङ्गणेषुते ॥ - (2 - 92)

says that Yudhiṣṭira "knows the evil intentions of his elder uncle"⁷ and so he is quite cautious and alert during their stay in the house of lac built by Purōcana. This shows the quality of shrewdness (विदग्धता) in Dharmaja.

When Kuntī wants to depute Bhīma in the place of a Brahmin lad, Yudhiṣṭira of the original epic story initially takes objection to it and after a long discussion, he is convinced by his mother. But in an epitome such a possibility of a lengthy discussion is not there. And in its absence, Yudhiṣṭira's initial disapproval brings discredit to his character. Hence Agastya slightly alters the context and writes that his hero Yudhiṣṭira immediately accepts his mother's proposal "having seen the valour of Bhīma in killing Hidimba".⁸

Yudhiṣṭira is a royal prince. It is his duty to pursue material wellbeing and marital pleasure also in consonance with the principles of Dharma. The Yudhiṣṭira of the great epic hesitates to marry Draupadi along with his brothers and agrees to the marriage only after much persuasion. Here in the BĀLABHĀRATA Agastya gives a detailed narration of the story of Nālayani and says that Yudhiṣṭira himself expresses his intention of marrying Draupadī.⁹

Maya, the divine architect is honoured by Yudhiṣṭira. In return he gives certain presents to all the Pāṇḍavas except Yudhiṣṭira. This discrimination of Maya is less important in the context of the epic. But here Agastya by referring to such a minor incident, suggests the disinterestedness of Dharmaja in possessing articles of mundane pleasure. This confirms the conviction of Yudhiṣṭira about the transitory nature of worldly possession. Such a conviction is the basic mental mood to develop the spirit of renunciation and the corresponding sentiment of peace. The same belief of Yudhiṣṭira is also expressed when Agastya writes that, after the

⁷ इति पितुरुपलभ्यशासनम् विदिततदाशयविक्रियो विभुः ।

उदचलदभिवारणावतं सममनुजैः प्रथमो मनस्विनाम् ॥ - (3 - 90)

⁸ तं हिडिम्बवधदृष्टविक्रमैर्भ्रातृभिर्बहुमतोद्यमं रहः - (4 - 46)

⁹धर्मात्मजो वाचमिमामवादीत् । ...सर्वेयदस्यां वयमार्द्रा भावाः ॥ - (5 - 32)

accumulation of various presents in connection with the Rājasūya sacrifice, Yudhiṣṭira gives away all of them to poor and deserving Brahmins, as presents.¹⁰

On the invitation of Duryōdhana extended through Vidura, Yudhiṣṭira goes to play the game of dice. In this connection Agastya uses for the first time in his Kāvya, the adjective 'अज्ञातशत्रु' to denote Yudhiṣṭira. The conotation of that particular adjective in that particular context highlights the character and the mental mood in Yudhiṣṭira befitting the development of Śāntarasa. This provides a proof of Agastya's keenness in using his vocabulary in the Kāvya.

The game of dice is the occasion wherein the intrinsic virtues or weaknesses of Yudhiṣṭira are exposed. Hence in this context Agastya bestows special care in depicting the personality of his hero Yudhiṣṭira. At the outset Agastya justifies Dharmaja's arrival at the game of dice by generalising that "Ill fate deprives men of their wisdom".¹¹ Śakuni invites Yudhiṣṭira to play dice and justifies the game, telling that wisemen approve of it as a pastime for kings enjoying empires. Immediately Yudhiṣṭira says that the game of dice is always a cause of enmity. And further, without mincing matters he exhorts Śakuni to take recourse to war if they (Kauravas) want to defeat him and his brothers (Pāṇḍavas), for "war alone brings forth fame to kings instead of the game of dice".¹² Thus the intelligence of Yudhiṣṭira in assessing the evil intentions of Kauravas, his readiness to face them on the battlefield and his clear understanding of the evils of the game of dice are revealed here. Later on, Śakuni indulges in sarcasm. With pungent words he remarks that "high, or over-accumulation of wealth breeds fear

¹⁰ इष्टाभिराहुतिभिरातनुत प्रहृष्टान्

सर्वान्सुरान् क्षितिसुरानपि दक्षिणाभिः ॥ - (7 - 46)

¹¹ दैवं हरत्यहितकाङ्क्षिविवेकमुद्रां - (7 - 58)

¹² युधि विक्रमिणां हि कीर्तिः ॥ - (7 - 62)

complex.¹³ Provoked by that taunt which attributes avarice (लोभः) to him, Yudhiṣṭira prepares to play the game of dice. Here Dharmaja clearly declares that he will never go back when once challenged by others either in the game of dice or on battle front and announces that "he will play the game without avarice (लोभः)",¹⁴

Thus here Agastya suggests that Yudhiṣṭira, as a king is even prepared for a fight against his evil minded cousins but is not prepared to accept silently the insinuating charge against him that he is much attached to the riches he has acquired during the recent Rājasūya sacrifice.

Agastya further says that even during the game of dice Yudhiṣṭira does not forget his moral obligation, in excluding the properties of Brāhmaṇas, from the list of wagers he places in the game.¹⁵ To the common understanding, Yudhiṣṭira is at fault in going to the game of dice knowing fully well that it is going to breed enmity, and he is at his worst, in putting his wife as a wager in the game. So, Agastyapaṇḍita tries to lessen the responsibility of his hero Yudhiṣṭira. He brings in the inevitability of ill fate and the divine dispensation, and says that Yudhiṣṭira "acts as if possessed by kali to fulfill the divine purpose"¹⁶ (destroying adharma).

Thus, either due to his ill-luck or his folly, hero Yudhiṣṭira has to go to the forest and lead a life of hardship and peril for twelve years. Throughout this period no where does Yudhiṣṭira fear for his life nor he is carried away by pleasure nor worried about forest living. He faces all the situations with equipoise. As an enlightened soul he spends all this forest life, in visiting hermitages, performing pilgrimages etc.. Through such descriptions Agastya prepares a worthy background to depict the dominant Śāntarasa.

During the Ghōṣayātra episode Suyōdhana is held a captive by

¹³ जागर्ति शश्वदधिकर्द्धि रपायशङ्की - (7 - 63)

¹⁴ सज्जोस्मि लोभरहितः प्रतिदेवताकः - (7 - 64)

¹⁵ कोशालयां च दिशति स्म पुरोभिरामां कृत्स्नां च भूमिमपहाय धनं द्विजानाम् - (7-67)

¹⁶ आविष्ट एव कलिना सुरकार्यहितोः - (7 - 96)

a Gandharva king. On the request of the Kaurava ladies Yudhiṣṭira orders his brothers Arjuna and Bhīma to rescue Suyōdhana, and convinces them that "a fight amongst themselves as rival cousins is acceptable, but when an outsider attacks their relatives inaction on the part of the cousins will bring blasphemy to the entire family"¹⁷ He further says that "there will be nothing more worthy of fame than giving protection to ladies that seek help".¹⁸ At his command, Arjuna and Bhīma go and rescue Duryōdhana from the enemy and bring him back to Yudhiṣṭira. Yudhiṣṭira, frees Duryōdhana and asks him not to indulge in such acts hereafter and lets him go. This shows the magnanimity of Yudhiṣṭira. It is clear that Yudhiṣṭira has no ill will or enmity even towards Duryōdhana who is responsible for all the miseries Pāṇḍavas have been subjected to. In this context Agastya skilfully brings in the information that Yudhiṣṭira is busy in performing sacrifices by the time the ladies of Duryōdhana approach him for help. By the simple mention of the place¹⁹ and paraphernalia²⁰ of the sacrifices Agastya makes the whole incident an excitant (उदुदीपनः) of the Śāntarasa.

Later on Agastya gives even a minute detail, that Yudhiṣṭira leaves Dvaitavana on the request of the forest animals.²¹ From the point of view of the story this information is less important, but Agastya hereby makes manifest one of the virtues of the hero Yudhiṣṭira (i.e.) kindness towards all beings.

In another episode, when Saindhava is running away taking Draupadī as a captive, Yudhiṣṭira orders his brothers to teach the culprit a lesson. And after Saindhava is brought a captive to him

¹⁷ दयादवर्गस्य परस्परस्य स्थाने नकारः परतो हि निन्द्यः - (9 - 12)

¹⁸ तद्विस्तृतत्वं शरणागताना मासां वधूनां सहसापनेतुम्

शत्रोरमुं मोचयतात्तचापाः यशोमहीयः किमतः परं वः ॥ - (9 - 14)

¹⁹ प्राग्वंश भाजं शशिवंशकेतुमजातशत्रुं शरणं प्रपेदे - (9 - 8)

²⁰ राज्ञो जगाम पार्श्वं रुरुशृङ्गपाणेः - (9 - 18)

²¹ दयालुना द्वैतवनं विहाय राज्ञा पुना काम्यकमाशु भेजे - (9 - 38)

Yudhiṣṭira advises him not to repeat such things again and lets him go. Such is Yudhiṣṭira's kindness and magnanimity.

In the Yakṣapraśna incident, Yudhiṣṭira's efforts in getting back the sacrificial sticks of a Brahmin, reveal his virtuousness. When all the brothers fall dead after having drunk water from a particular pond, Yudhiṣṭira goes there and answers the critical questions of the Yakṣa. The episode provides a proof of his pragmatism and intelligence. Satisfied by his answers, the Yakṣa asks him to choose the life of only one of the brothers, and promises to give back the life to that brother. Yudhiṣṭira, who has been undergoing a miserable forest life does not ask for either Bhīma or Arjuna. He wants Nakula to be brought back to life. On hearing his wish the Yakṣa enquires in curiosity why Nakula is chosen. Yudhiṣṭira replies that he has the same respect towards his step-mother Mādrī, and says that he wants at least one of her sons to survive along with him.²² God Dharma who is in the form of that Yakṣa, being pleased by the righteousness of Yudhiṣṭira brings back to life all his brothers. The narration of this incident highlights both the skill of Agastya, and the character of Dharmaja.

After the completion of twelve years of stay in the forest the Pāṇḍavas choose to live incognito in Virāṭanagara for one year. The five Pāṇḍavas go in different guises and seek service and shelter under king Virāṭa. In this context Agastya uses one simile, which provides a key to understand the character of Dharmaja and also the prominent sentiment of the Kāvya. Yudhiṣṭira, accompanied by his brothers is here compared to the quality called 'Śama' accompanied by other virtues, and Virāṭa is compared to Dharma and it is stated that the entry of Yudhiṣṭira along with his brothers into the court of Virāṭa is just like the union of the quality Sama (शमः) and its retinue, with that of Dharma²³ and in this context

²² जीवामि मे मातुरहं तु तस्याः जीवत्वसावित्यवदत्स यक्षम् - (9 - 103)

²³ अथ धर्मात्मजो मात्स्यमासदत्सदसि स्थितम् । नृपैर्युतं प्रश्रयाद्यै रशमो धर्मं गुणैरिव ॥

itself, Yudhiṣṭira is compared to a 'Yati' in one verse and to Lord Śiva in another verse. All these things speak about the virtues of Yudhiṣṭira, and provide the congenial accessories for the development of Śāntarasa in the Kāvya.

In the Kīcaka episode, in the context of Bhīma looking at Yudhiṣṭira, as if seeking his permission to kill kīcaka, Agastya writes a verse wherein Yudhiṣṭira is shown suggesting indirectly the future course of action to Bhīma. This shows Dharmaja's pragmatism and strategy.²⁴ It is but natural for both Draupadī and Bhīma to react with anger at Kīcaka and they both feel the unperturbed disposition of Yudhiṣṭira as a sign of cowardice. Here Agastya expresses their feelings towards Yudhiṣṭira in two adjectives (i.e.) निरुष्मा and अमर्षी used by them.

But the skill of Agastya in using them is evident as these two qualities are accepted as conducive virtues in delineating Śāntarasa. They express the equipoise of the mind of Yudhiṣṭira.

In the same canto, when Suśarma the king of Trigartadeśa forcibly takes away the cattle belonging to Virāṭa on the Southern border (दिक्) Agastya writes that Yudhiṣṭira declares himself proficient in war and thus wishes to do favour for his friend²⁵ Virāṭa, for the shelter the latter has given him during the year of exile. Here Yudhiṣṭira, who is famous for his non-violence and disinterestedness in waging wars, himself wants to fight to protect the cows. It is the fundamental duty of a Kṣatriya to protect the Veda, the Cow and the Brāhmaṇās. Here this virtue of Yudhiṣṭira is clearly manifested. In this context Agastya compares the four brothers to मन्त्रः, उत्साहः, प्रतापः, प्रभावः. This clearly brings out the Kṣatriya quality of Yudhiṣṭira to light.

In the entire epic there are four important occasions wherein some sort of weakness on the part of Yudhiṣṭira can be pointed

²⁴ दारुणाकृतिना सिद्धिः क्वापि निर्वर्त्यतां त्वया । कर्म सार्वविरोधेन कुर्वन्कुशलमश्नुते ॥

out by a superficial observation. However on a critical analysis the virtue of Yudhiṣṭira will be vindicated. But in a Kāvya substantiation of such things is not possible. Agastya skilfully avoids all such. The first charge that can be levelled against Dharmaja is his hesitation to depute Bhīma to fight against Bakāsura. As stated earlier the situation is altered by Agastyapaṇḍita in the BĀLABHĀRATA to nullify criticism. The second charge is regarding his readiness for the game of dice and his indiscreet action in placing his wife as a wager in it. As already pointed out, Agastya brings in the inevitability of fate here. Regarding the charge about his attempts to elicit the secret of the life of Bhīṣma Agastya conveniently omits the mention of it in his Kāvya. The fourth charge is about his speaking a lie to his guru. Agastya can not avoid it or alter it in any way. Hence he expressly states that Yudhiṣṭira speaks such a lie in view of checking the ferocity of Dròṇacārya on the battlefield. Agastya justifies the action by bringing in the point about the advice of Śrīkrṣṇa²⁶ to Dharmaja to speak so. .

No virtue has been held in greater regard in the Hindu literature and life than truthfulness. The MAHĀBHĀRATA declares that 'truth' outweighs acquired merit of a thousand Horse sacrifices and that even a trivial falsehood in connection with the teacher conceived in the mind, destroys the speaker, his ancestors and his descendents upto seven generations. The MAHĀBHĀRATA also holds that the virtuous man commits no sin if he utters a falsehood, if it is to save life and wealth of others or for a religious purpose.

But it should be noted that the dicta specifying the exceptions do not claim to make untruth a truth. They only release the offender from the expiation, and dire consequences that otherwise await falsehood.

Yudhiṣṭira who has never deviated from truth is subjected to

²⁶ ...अभ्यर्थितो मुरवैरिणा । ...पतति समितावश्वत्थामा हतः परवारणः

स्फुट मिति गिरं राजा धर्मात्मजस्स्वयमब्रवीत् ॥ (16 - 84)

great pressure and persuasion by circumstances and Śrīkr̥ṣṇa also. He is constrained to make a statement that likely to mislead his preceptor Drōṇāchārya into believing that his son Aśvatthāma has been killed. But the effect of the deception of Drōṇa is seen later in the MAHĀBHĀRATA when the sinless Yudhiṣṭira has to come within the sight of Hell, though he is not consigned to it. But in BĀLABHĀRATA Agastya removes the reference to 'Hell' and justifies the action of Yudhiṣṭira by referring to Śrīkr̥ṣṇa's request.

After the great war Yudhiṣṭira meets Gāndhārī while she is weeping over the death of all her sons. When she is about to curse him for the total destruction caused, he humbly bows down at her feet accepting the entire responsibility for all the destruction. क्रूरं हतभ्रातृसुहृत्सुतं मां शापोचितं मातरिमं शपेति ...(19 - 16) This shows the mood of dejection (निर्वेदः) in him which is the real base for the depiction of Śāntarasa.

The coronation day in the life of a king is the most memorable occasion full of pleasant feelings and emotions. But after the devastating war and the destruction of all kith and kin coronation becomes a simple function of taking up the responsibility of Government for Yudhiṣṭira. Here Agastya writes a single verse and thus suggests the disinterestedness of Yudhiṣṭira in it. Previously, the coronation at the time of marriage is elaborately described. Thus we can know the relative difference between the two descriptions, and the intention of the poet in doing so.

In the last canto the story revolves round Dharmaja only. Here the whole scene is surcharged with the atmosphere conducive for Śāntarasa. Here Dharmaja is said to have been spending his time in Hermitages.²⁷ He is grieved very much on hearing the death of his mother and other elders²⁸ and especially of Śrīkr̥ṣṇa and the Yādava race. Agastya says here that Dharmaja has taken to saffron

²⁷ तपोवने मासमुवास भूपः(20 - 19)

²⁸ अन्तः शोकानलेन प्रभुरात्तगन्धः ...(20 - 44)

clothing having lost desire to live further.²⁹ In the conclusion Agastya says that Dharmaja leads on ideal, virtuous life for some days and finally sets in on the Mahāprastāna.

The highlight of the character of Yudhiṣṭira can be seen in his last journey to Heavens. Here Yudhiṣṭira even refuses to enter Heaven, without being accompanied by the dog which has given him company all along. Here Dharmaja openly declares "that he cannot relish the pleasures of heavenly life, without the company of that dog"³⁰ and later on he enters heaven along with God Dharma and provides happiness to all the divine beings too, by his presence herein.³¹

BHĪMA THE ADVENTUROUS:

In a literary work the hero in all cases is the centre of activity and directs all those who assist him in the accomplishment of his object. A large number of helpers is therefore necessary for a hero of a Kāvya to succeed in the pursuit of his life's purpose and other undertakings. So much so in every Kāvya the Hero will have his counterparts. They are called subsidiary heroes (अनुनायकाः). In a Mahākāvya there will be so many incidents and episodes, and the key characters in such incidents (प्रकरी) or episodes (पताकाः) are generally accepted as Anunāyakas. An Anunāyaka is therefore a character whose part is slightly less important than that of the hero. At times because of the importance of the episode or the incident, the Anunāyaka in such a context carries much weight and vies with the hero himself for relative prominence. But in view of the main action all those Anunāyakas remain only as helpers.

As such Anunāyakas present different aspects, and discharge different duties, they are technically called Dharmasahāya, Arthasahāya or Dandasahāya. In this Mahākāvya Bhīma and

²⁹ कृष्णे गते जीवित मुक्त तृष्णः (20-85) बल्कानि वासांसि ततोवसानाः (20-86)

³⁰ सचैन माचष्ट चिराश्रितेन शुना शुनासीर विनामुना मे ।

न शेचते नाकविहार सौख्यं श्लाघ्यं परं भ्रातृ समागमो वा ॥... (20 - 96)

³¹ सर्वासां दिविषदृशां स विदधे शर्माणि धर्माकृतिः । (20 - 99)

Arjuna were depicted as Anunāyakas. It was mainly they who extended their helping hand to Yudhistira in all his pursuits and problems.

And besides the human assistance, the Hero at times receives, by virtue of his merits or moral strength, help from divine beings, including the supreme God. Such a superhuman help and success establishes the moral prowess of the Hero. In this Kāvya Lord Kṛṣṇa plays that role. And other characters like Vedavyāsa also extends helping hand to Yudhistira in his pursuit of righteous duty.

In the great epic Bhīma the second of the Paṇḍavas is well known for his physical strength. As Dr. Sukthankar puts it "Bhīma is a veritable giant with the strength of ten thousand elephants. He was a terror to his enemies. In personal combat he kills at different times notorious giants like Hidimba, Baka, Kimmīra and Jaṭāsura".³² He also killed the lascivious Kīcaka, the terrible Jarāsandha, Duryōdhana, Duśāsana and all the other Kaurava brothers single handed. He is a man of adventurous spirit, and all these characteristic features are clearly depicted in this Kāvya. But some of the incidents like the killing of Kimmīra and Jaṭāsura are merely mentioned and not described in detail. The killings of Hidimba, Bakāsura, Kīcaka and Jarāsandha are however described at length in this Kāvya. In all these episodes the sentiment of either Raudra or Vīra is depicted and Bhīma is the ālambana in all such descriptions. He is devoted to righteousness and never shirks helping people in distress. All the physical movements and mental moods conducive to express the Raudra or Vīra sentiments are described in this Kāvya whenever Bhīma is in action against evil. Agastya's conception of Bhīma in his Kāvya can be well understood by analysing his description of the birth of Bhīma.

"Kuntī invokes God Vāyu, and by him gets a son called Bhīma, who is a demon-killer, just as Anjanā got a son in the past by

³² ON THE MEANING OF MAHĀBHĀRATA - By Sukthankar, IInd Chapter

the same God Vāyu".³³ Thus Agastya introduces the character of Bhīma. Here two qualities are ascribed to Bhīma. One is his prowess in killing demons. It is directly expressed. The other quality suggested by using the particular simile. Here a comparison drawn between Kuntī and Añjanā on one hand, and between hīma and Hunumān on the other. Hanumān's reputation as a destroyer of demons is as well known as his fame as an ideal servant of Bhagavān Śrīrāma, in establishing Dharma on the face of the earth. Agastya uses this simile aptly and suggests that in all the encounters where Bhīma kills different demons, and enemies, he is the leader, and in doing so he subordinates himself to the cause of Dharma, personified in Yudhiṣṭira. Technically speaking, Bhīma thus played the role of a supporter of Dharma धर्मसहायः throughout his Kāvya.

Such a Bhīma due to boyish temperment used to tease Kauravas in playing games and thus becomes an eye-sore for Kauravas right from his childhood and they attempt to kill him at every opportunity.³⁴ Once he is poisoned, and on another occasion he is tied tight with twigs and thrown into deep waters containing pearls at the bottom. But in all such cases not even a shade of fear, or worry can be seen in Bhīma. recklessness and wild impetuosity are evident in every exploit of his. In this Kāvya Bhīma embodies quick anger, bellicosity yet steadfastness too in facing all the trials and tribulations of fate.

At Vāraṇāvata a plot is hatched by wicked Duryōdhana to burn alive all the Pāṇḍavas along with their mother in a house built of lac. Bhīma with his superhuman strength is able to rescue all his brothers and mother. Agastya more than once compares him to Garuḍa, the son of Vinata and the Kauravas to the snakes, the sons of Kadruva. This simile suggests not only his strength but

³³ असूत भीमं क्षणदाचरान्तकं पृथा सुतं मारुति मंजना यथा ... (2 - 80)

³⁴ व्यहरत शतसंख्यानपीडयन्धार्तराष्ट्रान् सुत इव विनतायाः शैशवे काद्रवेयान् ।

also his righteousness and dutifulness.³⁵

Just like the divine Garuḍa Bhīma is always fond of adventure and fighting.³⁶ He is ever ready to protect the cause of Dharma. The narration of the fight of Bhīma with Bakāsura provides the illustration for the above observation in this Kāvya.

Character is the cumulative effect of the different actions of a man, and such actions are the immediate consequences of different passing mental moods and the latter are the accessories in the development of ideal sentiments. And thus in this Kāvya Bhīma represents the ideal Raudrarasa, and at times Veerarasa also.

At the time of the game of dice we can see his real nature. He is unable to bear the insult being done to Draupadī in his very presence. His anger knows no bounds. He not only questions the Yudhiṣṭira's propriety in placing even Draupadī as wager in the game but also bursts out saying that "even a scoundrel would not commit such a folly".³⁷ But he is pacified by his brother Arjuna. That shows his righteous indignation, emotion and also his restraint, and his respect for his elder brother. It is further evident when he says Draupadī that he could not kill Kīcaka instantaneously because of the objection of his elder brother.³⁸

When Duśśāsana attempts to strip Draupadī in his very presence his anger runs amuck and in that highly excited state he makes a vow that he will break the thigh of king Duryōdhana in a battle, and also will drink the warm blood of Duśśāsana after breaking open his chest on the battlefield and that he will also kill

³⁵ व्यहरत शतसंख्यान्पीडयन्धार्तराष्ट्रान् सुत इव विनतायाः शैशवे काद्रवेयान्(2-117)

³⁶ प्रियसाहसः समरे समुत्सुकः (4 - 45)

³⁷ धूर्तैःपिनैत दनुतिष्ठति (7 - 70)

³⁸ विघ्नोऽभून्मत्कुधो नृपः --- (10 - 73)

all the other Kauravas in battle. This is really a terrible vow.³⁹ His ferocity and self-confidence are proved by this incident.

His skill in scheming the murder of his enemies was well exhibited when he plans the murder of Kīcaka and Upakīcakas successfully.

In the entire Kāvya only once do we see a streak of fatigue in Bhīma, when he fights a prolonged battle for fifteen days with Jarāsandha.

The key role of Bhīma and his successful accomplishment in this Kāvya is clearly expressed by Agastya by using the word 'सायन्त्रिक' to denote Bhīma. Bhīṣma while giving his parting advice to Yudhiṣṭira, compares Bhīma to the driver of a ship, who is well aware of the other shore of the sea to which he has to steer forward.⁴⁰

Absence of amorous exploits is a characteristic feature of Bhīma in this Kāvya. This is clearly manifest when he does not reciprocate the lustful advances of Hidimbā. But only on the initiative from her side, and only on the advice of his brother, he spends a few days with her in love-making in pleasant and cosy privacies caused by her magic powers.

According to Śāstrās the elder brother should marry first and the younger one afterwards. If in any case the order changes, the younger who marries earlier will be called a 'parivetta' (परिवेत्ता).

According to the injunctions of Śāstrās it is a dosa. Bhīma in BĀLABHĀRATA fears such a thing if he is to marry Hidimbā while his brother remains a bachelor.⁴¹ This shows Bhīma's sense of right and respect towards elders and the tradition.

³⁹ सर्वे नृपाः श्रुणुत सम्प्रति मत्प्रतिज्ञां केशाम्बरग्रहणपातकिनः प्रियायाः। अस्याहवे नखमुखैः विदलय्य वक्षः पास्यामि शोणितमिभस्य यथा मृगेन्द्रः ॥----- (7 - 87)

....तच्चूर्णयिष्यति सुयोधनमेनमूर्ध्वः सङ्ख्ये हतानुजशतं च गदाममेयम् ।-(7-88)

⁴⁰ निर्व्यूढ कार्येण विचक्षणेन सायन्त्रि केणार्णवपारगेण । ---- (19 - 70)

⁴¹ परिवेत्ता मम त्वत्परिग्रहण कर्मणा भवेत् ---- (4 - 20)

By himself Bhīma never does any harm to anyone else. But whenever an opportunity came to him to retaliate or take revenge for the insult done to him or to his kith and kin he never hesitated. This is evident when he laughs at Suyōdhana on the occasion of Ghōṣayātra,⁴² and in the end, after the war is over when the old couple namely Dhṛtarāṣṭra and Gandhārī come to live with Dharmaja. Here Bhīma insults them at every opportunity by his sarcastic remarks.⁴³

At the time of the final journey of the Pāṇḍavas to Heaven Bhīma falls down suddenly after his wife and his younger brothers have fallen. While falling so, he implores his elder brother to explain the reason for such a fall. Yudhiṣṭira tells him that it is because of his gluttony he has fallen down. His superhuman strength, his heroism, his adventurous exploits in killing demons and defeating wicked people are all revealed to be transitory at the end. Such a realisation brings in a mood of dejection and the same will be conducive to the realisation of Śāntarasa of the Kāvya by the reader.

ARJUNA THE VALOUROUS:

Arjuna is the third in the order of his brothers, but can be placed as the second in their relative importance in this Kāvya. In the words of Dr. Sukthankar Arjuna of the epic is "endowed with a beauty, a charm of dignity, chivalry and prudent heroism. He has got a flair for an adventurous spirit, munificence and righteousness, undaunted steadfastness in adherence to Dharma, and single minded devotion to archery and dedication at the feet of Lord Śrīkrṣṇa".⁴⁴ In BĀLABHĀRATA also Agastya highlights all such characteristics of Arjuna with an artistic touch of poetic

⁴² अस्माकमारभ्य शिशुत्वकेलिमनागसामारचितापकारः ।

यः पर्यभूत्संसदि याज्ञसेनीं दुष्कर्मणस्तस्य फलं स भुक्तम् ॥--- (9 - 11)

⁴³ कटूक्तिभेदेन वृकोदरस्य --- (20 - 10)

⁴⁴ Dr Sukthankar's ON THE MEANING OF MAHĀBHĀRATA -

expression and suggestion and carves out an *ālambana* in him for the depiction of *Vīra* and *Raudrarasa* in this *Kāvya*.

While describing the birth of Arjuna Agastya uses the adjective '*Vīra*'⁴⁵ and thus clearly indicates the basic character of his Arjuna in this *Kāvya*. Agastya writes that on the birth of Arjuna all Gods and *Apsaras* came down to the forest expressing their overwhelming joy.⁴⁶

Agastya's very first description of the grown up Arjuna unveils his beauty and dignity. He says that Arjuna is just "like the main decorative, auspicious insignia on the face of the lady called earth."⁴⁷

While describing the royal princes undergoing training in archery, Agastya devotes a complete verse to highlight the single minded concentration of Arjuna towards the science of Archery.⁴⁸

Arjuna enjoys the confidence of both his teacher and his eldest brother and also the jealousy of his rivals at every turn in his life. During the exhibition of the martial arts by the royal princes Arjuna is the cynosure of the appreciating eyes, and an irritant to the jealous eyes of *Duryōdhana*.

The valourous Arjuna fights his first battle with *Drupada* and wins it. In narrating this incident Agastya artistically brings forth all the main characteristics of Arjuna and also suggests the relative importance of him in this *Kāvya*. Here Agastya brings in a metaphor, where in he identifies the Heroism of Arjuna with the very science of Archery. Actually *Praṇava* (प्रणवः) is the first syllable of the *Vedas*. An identification of Arjuna's first exploit with *Praṇava* suggests establishing righteousness on the earth just as the *Vedic* lore plays its part in the performance of sacrifices

⁴⁵ अजीजन द्वीरमसौ यदर्जुनं(2 - 87)

⁴⁶ महर्षयः संकुल मप्सरोगणैरमंसत स्वः शतश्रुङ्गमागताः --- (2 - 88)

⁴⁷ भूतलैकतिलकेन भूष्णुना ---- (4-32)

⁴⁸ स्थापितं कलशजेन पादपे लक्षितं शिरसि केवलं नरः।

पत्रिणं कृतक भासमच्छिनन्मत्सरेण सममन्यधन्विनाम् ॥ --- (3 - 34)

and preservation of Dharma. It further suggests that Arjuna's first victory is an auspicious sign and it leads to a series of such victories in the cause of dharma. Thus the subordinative importance of Arjuna's character is also indicated in this description.⁴⁹

Arjuna's skill in archery can be seen in the Draupadī Swayamvara incident. Here first he hits the target Matsya, excelling all other suitors, later fights Karna and all the Kauravas also in a decisive battle and marries Draupadī. Thus Draupadī is the prize he wins by his heroism. But such a hero has to undertake a long pilgrimage for simple violation of an agreement amongst his brothers. In his hurry to help a brahmin he goes into the interior of the palace and thus violates the privacy of his eldest brother with Draupadī. The nature of Arjuna's pilgrimage is different from that of Dharmaja. It is not aimed at securing religious merit like Dharmaja's and so it does not bar him from indulging in various amorous exploits on the way. He marries Ulūpi and Citrangadā and of course, with the help of Kṛṣṇa marries Subhadra also. In all these incidents he exhibits sufficient restraint which Agastya shows clearly in his Kavya.

Arjuna is always ready to extend his helping hand to people in distress, and in the process he never fears any difficulty nor hesitates even to face his divine father, Indra, if necessary. This aspect of Arjuna's character is clearly brought out by Agastya in the description of the burning of the Khāṇḍava forest. Here in this context Agastya makes a generalisation that virtuous people are always alert and ready to help people in need.⁵⁰

In the Kaurava court, during the game of dice, when Bhīma raises an objection regarding the propriety of Yudhiṣṭira in making Draupadī also a wager, Arjuna defends Dharmaja and requests

⁴⁹ सोमकैश्च कुरुभिश्च निर्मितं विष्टपेषु विनुतस्य सज्जनैः ।

पार्थशौर्यनिगमस्य तादृशस्तद्रूपं प्रणवतामुपागमत् ॥---(3 - 59)

⁵⁰ प्रतिपन्नार्तिं समाहिताः हि सन्तः (6 - 68)

Bhīma to be a silent spectator.⁵¹ This shows his confidence and respect in his eldest brother's righteousness. But after the gruesome spectacle of the attempts at stripping Draupadī, his emotion bursts out and he declares that he will kill Karna and his son also, for the mischief Karna has played in insulting Draupadī.⁵² In the great epic Arjuna takes such a vow at the suggestion of Bhīma. But here Arjuna himself announces the same. Thus Agastya elevates the spirit of heroism in Arjuna here.

In the Kirātārjunīya episode, the firm determination, spirit of devotion and severe austerity of Arjuna are clearly shown by Agastya.⁵³ By his penance and perseverance Arjuna acquires special weapons from Gods Śiva and Indra. But he does not keep them to use them exclusively in the fight against Kauravas. At the request of Gods he utilises them also in killing the invulnerable demons such as Kālakeyas and Nivātakavacas.

During his stay in the Heaven his steadfastness is put to test. ūrvaśī the divine consort of Indra makes amorous advances towards him. Paying due respects to her he firmly refuses to yield to her.⁵⁴

In this context Agastya uses an adjective 'vaśī' (वशी) to denote Arjuna's control over his senses. The same quality of Arjuna is again expressed by Agastya, when he says that Arjuna refuses to marry the daughter of Virāṭa. Arjuna accepts his disciple Uttarā as his daughter-in-law. Here also Agastya uses the same adjective 'vaśī' to denote Arjuna.⁵⁵

⁵¹ तूष्णीकभावमवलम्ब्य हिडिम्बवैरिन्नास्तां भवानिति मरुत्सुत माह पार्थ - (7 - 71)

⁵² उत्थाय वासविरुद्वचदमर्षसम्पद्विष्कारयन्धनुरधिज्य मभाषतोच्चैः ।

सूतात्मजं सुत सुहृत्सहितं समीके शातै शशरै शशकलयिष्यति गणिडवो मो॥-(7-89)

⁵³ कृशानुमध्ये प्रपदेन तिष्ठतो निविष्टदुष्टे सवितर्युदर्चिषि ।

उदस्त बाहो र्जपतोस्य केवलं व्यलोकतस्पन्दनमोष्ट संपुटे ॥---(8 - 10)

⁵⁴ कृताभिसारां स कदाचिदूर्वशीं स्मरस्य मूर्तामिव शस्त्र देवतां

उपाचरन्मातृवदादृतो वशी शशाप सा वर्षधरो भवेति तं ॥---(8 - 51)

⁵⁵ अदिशब्दिजयाय चोत्तरां वशिनेयं जगृहे स्नुषामुना -- (11 - 84)

In the great epic the son of Virāṭa recognises Bṛhannalā as Arjuna on hearing narration of the various names of Arjuna and the stories of their origin. But Agastya brings in a change here. In this Kāvya Uttarakumāra recognises Bṛhannalā as Arjuna on observing his shoulders both hardened by the constant use of bow and arrows. This change is effected by Agastya just to highlight the skill of Arjuna in the science of Archery. The same quality in archery is described many a time in this Kāvya.⁵⁶

On the battlefield just before the commencement of the war Arjuna suddenly develops a sort of cowardice and he relinquishes his bow and arrows and refuses to fight and kill his own kith and kin. He advances many arguments to shield his inaction. Then Śrīkr̥ṣṇa through his divine message arouses manliness and a sense of duty in him. Here Agastya says that Arjuna is purified by the flow of the divine knowledge emanating from Śrīkr̥ṣṇa.⁵⁷ Hitherto his valour has been the source of egotism in him. And after receiving the message of Gīta, Arjuna is just an instrument in the hands of Lord Śrīkr̥ṣṇa. This idea is clearly suggested by Agastya when he describes the part played by Śrīkr̥ṣṇa in planning the killing of Saindhava.

The valour, the tact, and the righteous indignation of Arjuna are presented well in the Saindhava episode. Arjuna has to protect his eldest brother from his own teacher Drōṇacārya, and in the process he loses his only son Abhimanyu. He comes to know that Saindhava is responsible for the death of his son. The affectionate heart of Arjuna can not contain the grief. Full of fiery revenge he takes an oath that he will kill Saindhava before the sunset. And he performs almost a miracle - the killing of Saindhava - ofcourse,

⁵⁶ गुणलक्ष्म परीक्ष्य हस्तयोः मुदितः पार्थमवोचदुत्तरः --- (11 - 26)

भुजगेन्द्र निभौ भुजौ कदाचित्प्रकटज्याकिण लाञ्छनो निरूप्य ।

स तथा निरचायि सव्यसाची.....॥ (6 - 37)

⁵⁷ दैतेयद्विषदुपदिष्टदिव्यतत्त्व ज्ञानाम्भःपरिहत मोहपङ्क बन्धः ।

पूतात्मारथगतमाददे किरीटी गाण्डीवं सह विजयाशया रिपूणाम् ॥ - (14 - 24)

with the divine help of Śrīkṛṣṇa.

According to the epic in the final battle of Arjuna with Karna, the latter's chariot gets stuck-up in the ground. When Arjuna is about to attack him Karna appeals to Arjuna to adhere to Dharma. Then Śrīkṛṣṇa gives a suitable reply to Karna and directs Arjuna to kill him. Intricacies of Dharma may justify Arjuna's behaviour here. But generally it is considered by many as a blot on the otherwise praise-worthy heroism of Arjuna. In this Kāvya Agastya clears Arjuna from such an embarrassing charge. He says that Arjuna kills Karna in a fair and straight fight. Thus the character of Arjuna is elevated by Agastya here.

When Dharmaja orders Arjuna to escort the ladies of Śrīkṛṣṇa to the city of Hastina, the heroic egotism of Arjuna receives a severe set-back. Hitherto Arjuna has never experienced any defeat. But now he can not even protect the ladies from the foresters. It is a lesson for him. Agastya clearly depicts the feelings of Arjuna in that context.

In the Mahāprastāna Arjuna falls down after Nakula. On the enquiries of Bhīma to know the reasons for that, Dharmaja says that Arjuna has fallen down because of his egotism and slight for other kings and Heroes of the world. This observation of Dharmaja provides an insight into the real essence of the heroic personality of Arjuna.

Agastya takes sufficient care to see that every activity of Arjuna described in this Kāvya subserves the cause of Dharma.

VILLIAN DURYŌDHANA THE JEALOUS:

Duryōdhana is the प्रतिनायकः or the antagonist to the hero Dharmaja. As Sukthankar puts it "we find in Duryōdhana determination combined with envy, hate, cruelty, and unscrupulousness".⁵⁸ Jealousy, maliciousness and duplicity are the elements of his character. These characteristic traits of Duryōdhana of the epic are clearly manifested in BĀLABHĀRATA also. In carving out the character of Duryōdhana Agastya exhibits a special care. It is to be noted

⁵⁸ ON THE MEANING OF MAHĀBHĀRATA - IInd Chapter.

that nowhere in this Kāvya, the word Duryōdhana is used to denote the eldest son of king Dhṛtarāṣṭra. The word Suyōdhana is used many a time and in the commentary MANŌHARĀ on this Kāvya the word Suyōdhana is explained as follows:- सुखेन योध्यत इति सुयोधनः (i.e.) one who fights with ease. It suggests that he picks up fight easily and easily employs people to fight for him. This explanation of the commentary provides a clear understanding of the real nature of Duryōdhana in this Kāvya.

Agastya says that jealousy is at the base of Duryōdhana's birth. Having heard the news that Kuntī has given birth to a son, Gāndhārī becomes impatient and hits against her own pregnant womb. While describing this, Agastya uses an adjective 'अक्षमा' to denote Gāndhārī's mood.⁵⁹ Out of such an impatience and jealousy she aborts daringly and Vedavyasa helps the fallen foetus give rise to a hundred sons, of whom the eldest son is called Duryōdhana. Thus the seed of jealousy in him gradually grows, and is seen in almost every decision of his. Daringness of Gāndhārī permeated her son and thus Duryōdhana becomes a dare-devil.

While describing the birth of Duryodhana, Agastya uses the following adjective⁶⁰ (मानधनाग्रतस्सरः) (i.e.) first among the people who feel self-pride to be their wealth. This characteristic feature is throughout maintained in describing the various activities of Duryōdhana. This is the first adjective which refers to his character. अनवद्यजन्मा is the other adjective used by Agastya in describing the birth of Duryōdhana. It suggests that he is flawless in his birth. His self-pride about the purity of his birth and his idea that the birth of the Pāṇḍavas is illicit, encourages him to nourish illwill towards them and develops superiority complex and pride in him.

Such a man with self-pride, jealousy and superiority complex will be a problem to the people around. And when he is the son of a king, society itself is bound to suffer much. This idea is suggested

⁵⁹बोद्धु मक्षमा सधैर्यमात्मोदरमाहताश्मना -----(2 - 74)

⁶⁰ अजायत व्यायतलोचनोत्पलः सुयोधनो मानधनाग्रतस्सरः ----(2 - 82)

Agastya when he says that bad omens, like the howlings of als and showers of blood are noticed at the time of the birth Duryōdhana⁶¹

Many a time Agastya brings in the simile of a serpent to trate Duryōdhana and the other Kauravas.⁶²

According to the story of this kāvya the first act of Duryōdhana s attempt at killing Bhīma. He tries to kill Bhīma by binding him t twigs while the latter is asleep. He then throws Bhīma into deep r waters filled with spears and venomous serpents underneath.

Bhīma survives the attempt and kills all the serpents as so ry bugs. This escape of Bhīma develops Duryōdhana's envy hatred for Bhīma further. Here Agastya says that Duryōdhana self tries to poison the food of Bhīma.⁶³ The failure to kill ma that way too turns his envy into malice and worry (शुचः).

Generally anger results when someoneelse does any harm or ry to oneself. But jealousy arises out of ones own evil mind. It fires no provocation and by itself develops into all other sinful . The whole character of Duryōdhana blinded by his ego and ition for the kingdom presents an evil play of jealousy.

Duryōdhana is worried much over the achievement of Bhīma. if to add injury to insult, Arjuna emerges as an unrivalled er. Jealousy in Duryōdhana can not bear that. When he sees a nite rival to Arjuna in Karna, he seizes the earliest opportunity nake friendship with him by enthroning him to the kingdom nga. All these inner workings of Duryōdhana's mind are suged by Agastya when he uses the word मन्त्रवित् referring to him. hat early age of his, the adjective मन्त्रवित् used for him, denotes reming, envious personality in Duryōdhana. Here Agastya says "Karna is happy by getting the kingdom and Duryōdhana is

तदीय जन्मोत्सवतूर्यनिस्वनाः शिवारुतैरन्तरयां बभूविरे ।

असृग्भिरौत्पातिकमभ्रमाप्लुतां श्वकार पौरान्प्रमदाश्रु वर्षिणः ॥ -- (2 - 83)

काद्रवेयान् इव --- (2 - 117)

दुर्मतिः कबळगोपितं विषं मारुतात्मजमसावभोजयत् --- (3 - 6)

happy in securing his friendship. And thereafter both do not care for the Pāṇḍavas".⁶⁴ This suggests that the friendship between Karna and Duryōdhana which is praised as an ideal one, is not so in essence and really they have got their own axes to grind and they have made friendship with each other.

On the occasion of the Svayamvara of Draupadī, after all the suitors are assembled Dhṛṣṭadyumna introduces them all one by one to his sister Draupadī. In this process he first introduces Duryōdhana as a king possessing wealth and pride and on seeing whom Kubera the god of wealth has withdrawn himself to a remote corner in the northern quarter.⁶⁵ Here also Agastya brings in the simile of a snake and says that Duryōdhana is like Śeṣa and his brothers are like other nāgas that serve him.⁶⁶

Arjuna hits the target in the svayamvara and gets the hand of Draupadī. Duryōdhana can not bear this. He comes back again to Pāncālanagara along with Karna and Śakuni to fight with the Pāṇḍavas. Here Agastya compares the Kaurava army to a snake. Duryōdhana is said to be its venom and both Karna, and Śakuni are said to be its poisonous fangs.⁶⁷

On the completion of the Rajasuya sacrifice by Dharmaja Duryōdhana returns to his palace. His jealousy at the sight of the prosperity of his cousins turns into anger and here Agastya compares Duryōdhana again to a serpent. He says that Duryōdhana

⁶⁴ राज्यलाभ सुखितो रवेः सुतः सख्यलाभमुदितश्च कौरवः।

तौ परस्पर महोपकारिणौ पाण्डवात्रगणयां बभूवतुः ॥ --- (3 - 54)

⁶⁵ दुर्योधनो सौ नृपतिः पुरस्ता दृष्ट्वा यदीयां श्रियमत्युदग्रां ।

व्रीडेन गूढः किल दिस्पृदीच्यां कुत्रापि वासं कुरुते कुबेरः ॥--- (5 - 2)

⁶⁶ ...दुःशासनाद्या वसुधाधुरीणाः ।

... शेषस्य नागा इव पार्श्वभाजः॥ (5 - 3)

⁶⁷ राधेय गन्धार सुतोग्रदंष्ट्रं दुर्योधनोदग्र विषेण घोरं ।

अतर्जयत्कार्मुकमर्जुनस्य विष्फारमन्त्रैः कुरुसैन्यनागम् ॥ (5 - 69)

is like dangerous cobra which consumes itself with its own venom.⁶⁸ Here Duryōdhana expresses his jealous anger (अमर्षः) towards the affluence and progress attained by Dharmaja.⁶⁹ He says that he can not contain the insult done to him by Draupadī who has laughed at his unexpected fall in the magical assembly hall built by Maya.⁷⁰ This incident holds a mirror to the character and the inner workings of Duryōdhana's mind.

The envy of Duryōdhana fanned by the wickedness of Śakuni and Karna, enkindles the fire of revenge and results in the game of dice. And here in this incident all the sins of Kauravas accumulate and lead them to enact a heinous crime like stripping a lady in the royal assembly. Agastya very ably portrays the incident in this Kāvya. He exposes all the evil of Kauravas. Duryōdhana openly fears that the Pāṇḍavas will annihilate them being insulted thus in the assembly.⁷¹ In spite of that clear understanding he perpetuates his crimes against his cousins. Such is his insolence.

When Dhṛtarāṣṭra gives back the kingdom and other properties to the Pāṇḍavas, Duryōdhana persuades his father to allow him to conduct a game of dice again with a view to sending away the Pāṇḍavas forever to the forest.⁷²

Even after the exile of the Pāṇḍavas to the forest, Duryōdhana's hatred towards them does not subside. He plans to go on a Ghoṣayātra simply to insult them by exhibiting his pomp and

⁶⁸ आसाद्य हस्तिनपुरं धृतराष्ट्रसूनुर् दयादभूतिमतुलामनुचिन्त्य भूयः ।

क्रोधेन हन्त समतप्यत दुस्सहेन स्वेनेव कालभुजगो विषपावकेन ॥ --- (7 - 50)

⁶⁹ साम्राज्यसम्पदमुदीक्ष्य युधिष्ठिरस्य शान्तिं ब्रजामि न कदाचि दमर्षतप्तः ॥ (7-52)

⁷⁰ किं च प्रदर्शयति धर्मसुते सभां स्वां दृष्ट्वा मणिस्थलधिया पतितं सरस्यां ।

यन्मां जहास पतिभिस्सह याज्ञसेनी तच्छल्य वन्मनसि संप्रति वर्तते मे ॥ - (7 - 53)

⁷¹ बाल्यात्प्रभृत्यपकृता मयि बद्धवैराः कृष्णापराभवमुदीक्ष्य कृतप्रतिज्ञाः ।

पार्था निजं पुनरपि प्रतिपद्य राज्यमुन्मूलयेयुरचिरेण समूलमस्मान् ॥ - (7 - 92)

⁷² तत्प्राप्तिकूल्य मपहाय भवानिहास्तां दीव्यामि सम्प्रति रिपूनुपहूय भूयः । (7 - 93)

अक्षैर्जितास्सदसि ये नववल्क भाजस्ते द्वादशादधतु काननवास मब्दान् - (7 - 94)

prosperity in the presence of all ladies.⁷³ But God wills it otherwise and he is defeated by the Gandharva king Citraratha and taken a captive in the very presence of his own ladies. Immediately his ladies approach Dharmaja seeking his help to rescue Duryōdhana. Dharmaja readily extends his help and through his brothers he gets Duryōdhana released. After setting him free Dharmaja advises him not to indulge in such acts thereafter. Duryōdhana feels hurt. Later he expresses his grief before his uncle. Duryōdhana says that "after that insult, death is better than life for him" and announces his decision to commit suicide by resorting to *prāyōpaveśa*.⁷⁴ Self pride is his wealth. So, he "can not contain the life that is preserved by the mercy of his enemies". In this context, while consoling him Duśśāsana compares his brother to Rāvaṇa.⁷⁵ In the world Rāvaṇa is famous for his notoriety. That his own brother should compare Duryōdhana to Rāvaṇa suggests the unscrupulousness of Duryōdhana. . On hearing the emotional outbursts of Duryōdhana Śakuni openly chides him for his jealousy towards the Pāṇḍavas and later uses sarcasm to dissuade him from attempting suicide.⁷⁶

The *kṛtya* episode where in Duryōdhana is taken to the *Pātālaloka* clearly exposes the background of the life of Duryōdhana. His present character and the fateful future are also suggested here. Thus demoniac forces take hold of his personality and quicken the destruction of the kings of the world with all their supporters.

The Pāṇḍavas spend the thirteenth year of exile in the *Virāta*

⁷³ तत्र स्थितान्जातु निशम्य पार्थान् तेभ्यश्छिद्र्यं दर्शयितुं कुशेभ्यः ॥

पतिः कुरूणां महता बलेन जगाम लक्ष्यीकृत घोषयात्रः ॥ --- (9 - 1)

⁷⁴ स तत्र बन्धूनवदत्समेतान् दत्तानमित्रैरनुकम्पमानैः ।

त्यक्ष्याम्यसून्प्रायमिहास्थितोऽहं वरं हि जीवात्रिकृतस्य मृत्युः ॥ - (9 - 24)

⁷⁵ अनार्यं गृह्यां शुचमार्यं हित्वा यथापुरं पाहि महीमशेषाम् ।

ज्याबद्धमुक्तः कृतवीर्यसूनोः न किं शशास त्रिजगद्दशास्यः ॥ --- (9 - 27)

⁷⁶ मात्सर्यं मुत्सार्यं चिराय तेभ्यो राज्यं मयोपाहृत मर्षयेदम् ॥ --- (9 - 32)

kingdom. Duryōdhana is always anxious to expose them during that one year. When he hears that, on account of a lady and her five husbands, kīcaka the powerful, is killed, he identifies that particular lady as Draupadī, and concludes that Bhīma is the man that has killed Kīcaka. Here Agastya says that Duryōdhana is a great intellect.⁷⁷ In the same context of the great epic, much discussion takes place amongst Kauravas and other elders about the possibility of the survival of the pāṇḍavas. But here Agastya avoids all such discussions and says that Duryōdhana is able to guess the presence of the Pāṇḍavas in the Virāṭa's court. His intelligence is evident further in planning the seizure of the cows (गोग्रहण) from both south and north quarters of Virāṭa kingdom. His evil mind is exposed when he says that he can send the Pāṇḍavas back to forest, because Arjuna's identity is known even before the completion of the thirteenth year of exile.⁷⁸

Later on, having come to know about the preparations of the Pāṇḍavas for a big battle, Duryōdhana also starts to make his arrangements. On both the sides ambassadors are sent to rally the kings and their armies on their respective sides. Accordingly both Duryōdhana and Arjuna go to seek help from Śrīkṛṣṇa. By the time Duryōdhana goes to Dwāraka, Śrīkṛṣṇa is sleeping. Proud in Duryōdhana makes him to take a seat on the head side of the cot on which Kṛṣṇa is sleeping. And in the end when he gets the promise from Kṛṣṇa that the latter's armies are going to fight on his side Duryōdhana feels happy over that, exposing his own ignorance about men and matters of his times.⁷⁹

When Śrīkṛṣṇa arrives at the court of Dhṛtarāṣṭra on a mission of peace and treaty, king Dhṛtarāṣṭra advises his son Duryōdhana

⁷⁷ तांसतीं पार्षतीं गूढां निश्चिकाय महामतिः ।

तेषा मन्यतमं भीमं बलिनः तस्य भजनम् । ----- (10 - 105)

⁷⁸ कुरु भूभृदुवाच वीक्षितो विजयोऽस्माभि रपूर्णवत्सरः ।

पुनरेष वने प्रतिष्ठितां कृतकृत्योस्मि कृतं रणेन वः ॥ --- (11 - 36)

⁷⁹ अवाप्य गोपानपरस्तु सिद्धिं स्वस्यैव मत्वा निर्याय मूढः । --- (12 - 10)

to take the medicine like positive instruction of Lord Śrīkrṣṇa for the ('मन्युज्वर') (Anger like fever) with which he is suffering. But Duryōdhana pays no heed to that, instead he tries to harm Śrīkrṣṇa. In this context Duryōdhana says that he does not fear the war and he will enjoy the worldly pleasures in case he wins, on the contrary he will enjoy the heavenly pleasures if he is killed in the war.⁸⁰ In this context Agastya brings in a figurative expression wherein Duryōdhana is compared to Sin (पाप), Karna is compared to Anger (क्रोधः), Duśśāsana is compared to Arrogance (मदः) and Śakuni is compared to Conceit (प्रमोहः).⁸¹ This sums up the character estimation of the four evil persons of the story.

Pride and foolishness of Duryōdhana are evident once again when he refuses to conclude a treaty, even after the total destruction of his brothers, his armies and all his friends. But fear for life drives him to hide himself in a waterpool. On the sarcastic invitation of Bhīma to fight, Duryōdhana comes out of the pond. Here Agastya compares him to serpent Kālīya coming out of the pond.⁸² Later in the same context Agastya draws a contrast between Bhīma and Duryōdhana. He says that Bhīma excels by his strength and Duryōdhana excels Bhīma in exhibiting special skills of mace fighting.⁸³ Here also Agastya uses a simile comparing Duryōdhana to a snake.

After the final battle with Bhīma, Duryōdhana falls down on the earth and dies. Then Agastya in the words of his mother

⁸⁰ भुवं समस्ता द्विषती निहत्य लप्स्यामहे तैर्निहता दिवं वा ।

पुंसां पुनः क्षत्रकुलोदभवानां यशस्करोऽयं विहितो हि धर्मः ॥ --- (12 - 64)

⁸¹ इत्युक्तवन्तं सदसः प्रयान्तं राधेयदुःशासनसौबलास्ते ।

अन्वग्ययुः पापमुपात्तरूपं मूर्ता इव क्रोधमदप्रमोहाः ॥ --- (12 - 65)

⁸²विलोडितं हृद मपहाय निययौ ।

अमर्षतः कुरुपतिरुद्धतं श्वसन् कलिन्दजागत इव कालियोरगः ॥ --- (18 - 17)

⁸³ वृकोदरं प्रबलतया विजज्ञिरे सुयोधनं समधिकया च शिक्षया ॥ --- (18 - 23)

Gāndhārī herself describes the miserable plight and finally says that Duryōdhana crawling on the earth seems to be affectionately embracing the lady Earth due to his fascination for kingdom.⁸⁴ This greed for the kingdom has led Duryōdhana's life into misery and death.

KARNA THE GENEROUS:

"In Karna we find pride, arrogance and malignity, with a strange streak of generosity". "The character of Mahārathi karna has never been properly understood - has in fact been consistently misunderstood" - "Karna was generous to a fault". "He had no true generosity of heart". These are some of the observations of Dr. Sukthankar.⁸⁵ Every critic will have his own understanding of the different aspects of the character of Karna of the great epic. Agastyapandita too has his own estimate. He is all praise for the generosity of Karna but draws a contrast between Karna and Yudhiṣṭira, by placing the narration of their respective virtues side by side. The expression of sympathy for Karna peeps through the descriptions of the acts of Karna presented by Agastyapandita in this Kāvya.

The very first verse, in which Agastya describes the birth of Karna, presents his assessment of Karna. He says that "Kuntī by the grace of Sun God gives birth to a son who can fulfill the requests of the king of Gods".⁸⁶ By this expression it is clear that Agastya pays respect to the spirit of generosity in Karna.

Dr. Sukthankar points out the crucial point in the birth and life of Karna as follows:- "The most significant factor of his life history (of Karna) which is generally ignored, or glossed over by

⁸⁴ इतश्च दुर्योधन एव शेते सुपर्वमुक्तप्रसवाभिवृष्टः ।

सरस्तटे लोहितचन्दनार्दा प्रियामिवालिङ्ग्य धरां प्रवीरः ॥ ---- (19 - 54)

⁸⁵ Dr. Sukthankar's ON THE MEANING OF MAHĀBHĀRATA -

(Ind Chapter.)

⁸⁶ अथेप्सितार्थप्रतिपादनाहतामुपेयिवांसं सुरभर्तुरर्थिनः ।

असूत चिन्तामणिमूढतेजसं समुद्रवेलेव नृपात्माजा सुतम् ॥ --- (2 - 46)

modern writers but which has far reaching consequences, is that he is born out of wedlock and therefore is a cast away at his birth".⁸⁷ But here it can be said, that Agastya does not ignore, or does not gloss over this aspect, while describing the birth of Karna. Agastya is a poet and at the same time a critic of high standard. Hence he uses a special simile in this context. He compares Kuntī to the sea-shore and Karna to the gem called Cintāmaṇi and says that as the sea shore gives rise to a Cintāmaṇi, so also Kuntī gives rise to a son.⁸⁸ In the view of Agastya, Karna is a Cintāmaṇi - a precious gem of a man - and also a thought - gem (i.e.) a gem of a man to be pondered over. Thus it is clear that the very birth and life of Karna is a subject for a deep thought. And it is also evident that after such deep thought and analysis Karna shines like a gem of course, with its glitter and hardness. According to tradition the tide generally never crosses the sea-shore, but if it crosses, it causes much damage to the surroundings. Here Kuntī is a virgin. She is not expected to cross the social barriers and customs. But out of childish curiosity to test the efficacy of the mantra given by the sage she invites Sun God and through him begets a son. Thus by using the above simile Agastya suggests the real crux that lies in the birth of Karna.

Agastya's discerning eyes fail not to see the latent evil mind and wickedness of Karna. So, he compares Karna too to a serpent. He says that Kuntī, puts serpent-like child Karna in a casket and sets him afloat⁸⁹

Karna is an unwanted child and hence he is unfortunate. Such an unwanted and unfortunate child tries always to take revenge on the society which has rejected him for no fault of his own. This natural tendency and its effect on the character of Karna is well

⁸⁷ Dr. Sukthankar's ON THE MEANING OF MAHABHARATA

- II Ind Chapter.)

⁸⁸ असूत चिन्तामणिमूढतेजसं समुद्रवेलेव नृपात्माजा सुतम् ॥ - (2 - 46)

⁸⁹ निधाय तं तत्क्षण एव पेटके यथोरगं कुण्डलकञ्चुकोज्वलम् ॥ --- (2 - 47)

brought out by Agastya by comparing Karna to a serpent.

On the day of the exhibition of skills in archery by the royal princes Karna suddenly appears on the scene. He has learnt the skill in archery under Paraśurama and here Agastya says that Karna "who has seen the end of the science of archery." enters like a lion."⁹⁰ This description befits the heroism and skill of Karna in archery.

It is an occasion for exhibition of skills and Karna too exhibits his skill in archery uninterrupted, and here Agastya says that he excels Arjuna by performing all the skills exhibited by Arjuna in a higher degree.⁹¹ It is not an occasion for fighting, but envy in him towards Arjuna provokes him to challenge the latter to a duel. This is quite unwarranted. Wittingly or unwittingly he nourishes enmity towards Arjuna, and Duryodhana, who entertains intentional hatred and enmity towards the Paṇḍavas, finds Karna a match and a superior rival to Arjuna. So when the preceptors raise some technical objections simply in order to prevent Karna's duel with Arjuna, Duryodhana immediately offers the kingdom of Aṅga to Karna. Thus Karna receives the benefit on account of his enmity towards Arjuna, and nourishes the same ill will till the end, of course, to his utter ruin. In the same context the Epic says that Karna equals Arjuna but here Agastya says that he excels Arjuna. This suggests the superior heroism of Karna.

According to the epic during the course of Svayamvara, Draupadi announces that she will not marry a 'Sūta' - a charioteer - and thus starts the ill will in Karna towards her. But in this Kavya, Karna goes to the bow and tries to hit at the target 'Mat-sya' but fails. He misses the target only by a hair's breadth. His excellence at the time of the exhibition of the martial arts of the royal princes is nullified here. This alteration effected by Agastya

⁹⁰ सिंहसंहननतामुपेयिववान् सिंहनादमुखराष्टदिङ्मुखः ।

रङ्गसद्व रविसूनुरूल्लसन् प्राप चापनिगमाब्धिपारगः ॥ --- (3 - 44)

⁹¹ अद्भुतं व्यथित यद्यर्जुनस्तत्तदभ्यधिक माततान सः --- (3 - 45)

makes Karna nurse unprovoked ill will towards Draupade. Unfortunate and jealous people need no provocation to hate people.

In the Kuru assembly, after the defeat of the Paṇḍavas in the game of dice, Duryodhana orders his brother Duśśāsana to drag Draupadī to the court-hall. In that context Karna comes out in his true colours. In so many words, he heckles Draupadī and even asks her to clean the house and also suggests to her that she should marry any one of the hundred Kauravas so that king Drupada can boast of the alliance with such kings⁹² and further, calls her names and says that she is a 'Kulata' This shows the evil depths to which Karna can descend simply to please his friend Duryodhana.

No doubt Karna is an expert in the science of archery. And according to the epic Karna's skill in archery will be of no use to him in times of real crisis because of the curse of Paraśurāma. Agastya does not mention anything about that curse, but highlights all such occasions wherein Karna is defeated by Arjuna. And finally he is also killed by Arjuna. Thus Agastya conveys about the futility of Karna's heroism.

In the Ghosayātrā episode Duryodhana is insulted and taken a prisoner. Even the heroic Karna runs away in fear. Afterwards Suyodhana tries to commit suicide and Karna tries to console him by using specious arguments. He says that the defeated Paṇḍavas are the servants of Duryodhana and it is the natural duty for the servants to help their master when need arises and hence there is no reason for Duryodhana to feel sorry when the Paṇḍavas - his servants - have helped him and got his release from the captivity.⁹³ Karna's meanness is exposed here.

⁹² श्रुत्वा गिरं रविसुतः प्रहसन्नवादीत्याञ्चालि किं न विजितासि न किं दासी ।

अयाहि मार्जय गृहं तव लज्जयाऽलं ख्यातास्यनेक दयिता कुलटीव भूमौ ॥ -(7-75)

⁹³ कर्णोर्वदद्वेत्ति सखे न किञ्चिद्विभर्षि हर्षावसरे विषादम् ।

यद द्यूतदासैस्तव तत्र कृच्छे भर्तुः प्रियं पाण्डुसुतैर्वित्ते ॥ (9 - 29)

Karna is anxiously looking forward to the war. He is foolishly confident that he can kill Arjuna on the battlefield. God Indra knows the effect of Karna's divine body-armour and ear-rings. So he tries to take them away from Karna. The Sun God warns his son about the evil intentions of Indra, but to no avail. This is a thrilling incident bringing out the heroism of Karna. In this connection, Agastya uses the following adjectives to denote Karna, अलुब्धवृत्तिः, कारुण्यनिधिः, अर्थिजनैकबन्धुः. The use of such words itself shows the favour Karna enjoys with Agastya. Here Karna says "that it will be a pleasure for him to look at the faces of the people, that blossom out after receiving presents from him"⁹⁴ And "that reputation that Karna will give away even life to people who ask for it - will be lost if he refuses to comply with the request of Indra."⁹⁵ He further says that 'he is prepared to part with his armour and rings to get ever lasting fame as a generous man.'⁹⁶ Such an assertion by Karna reveals his generosity, and actually when Indra approaches him with such a request, Karna, following the advice of his father Sun God, asks and gets the Sakti from Indra and then gives away his armour and rings. Here Agastya says that no sign of pain, neither the shrinking of the eyebrows, nor trembling in the hands is seen while Karna is cutting out his natural body-armour and ear rings.⁹⁷ and Indra too is surprised at such a sight.⁹⁸ Thus Agastya brings out the greatness of the generosity of Karna, and puts the same, side by side with the Yakṣapraśna episode, where in the generosity of Dharmaja is manifest. Any how in Agastya's estimate Karna occupies a place of

⁹⁴ द्विजन्मना लब्धसमीहितानां तुष्यामि पश्यन्वदनानि दाता । --- (9 - 62)

⁹⁵ स्वान्याचमानाय जनाय कर्णः प्राणानपि स्पर्शयतीति रूढा ।

सुपर्वभर्तुः प्रणयस्य भङ्गाज्जन्श्रुतिः काचिदियं प्रणश्येत् ॥ --- (9 - 63)

⁹⁶ इमानि विश्राण्य विनश्वराणि लप्स्ये स्थिरं कीर्तिमयं शरीरम् ॥ - (9 - 65)

⁹⁷ उत्कृन्ततस्तत्कवचं तदानीं न जातु जाता विकृति रशरीर ।

न किञ्चिदप्यस्य निकुञ्चिता भूरपाटवं वा करयोर्न दृश्यम् ॥ - (9 - 76)

⁹⁸ बिडौजसा विस्मितचेतसाऽयं विलोकितो लोहितवर्षिगात्रः --- (9 - 77)

honour next only to Jīmūtavāhana, Dadhīci and king Śibi.⁹⁹ The failure of Śrīkr̥ṣṇa to achieve a treaty between the rival cousins, makes the disastrous war inevitable. While returning home Kṛṣṇa meets Karna in the great epic and this meeting is narrated at length in it. Then Karṇa expresses many good sentiments towards Dharmaja, but persists in his stand to support Duryodhana. This incident is dropped by Agastya in his Kavya. Kuntī also approaches Karṇa to win him over to the Pāṇḍava's side. But her attempts are of no avail. Karna's magnanimity comes out here and he promises Kuntī that he will not kill any of the Pāṇḍavas except Arjuna.¹⁰⁰ Generally a mother like Kuntī would get only insults or atleast a severe rebuff for what she had done to the abandoned son. But Karna the generous, instead of insulting her, respectfully rejects her request but obliges her to some extent. This incident shows that all the enmity Karṇa nourishes in his bosom is only against Arjuna and nobody else.

Karṇa is the main hope and prop for Duryodhana to fulfill his ambition. More than once Karna expresses this idea. But inspite of knowing it fully well Karṇa lets down Duryodhana by announcing his non- participation in the war as long as Bhīṣma is alive. This is a blot on Karṇa's much praised friendship for Duryodhana.

In that disastrous battle at Kurukṣetra, Bhīṣma fights for ten days and Droṇa for five days. Here Agastya says that "the destruction they have caused on the battlefield is made insignificant by the performance of Karṇa in a single day"¹⁰¹ Insipite of such valour, and skill in archery, and inspite of his praiseworthy generosity, Karṇa is a failure throughout. He is unfortunate in every aspect of his life. His envy, arrogance, and malignity overshadow his main

⁹⁹ अबिभ्रदङ्गैः सहजं तनुत्रं बालर्कतुल्यद्युतिरेष कर्णः ।

जीमूतवाहस्य शिबेर्दधीचेरनन्तरं स्पर्शनतोय माहुः ॥ ----- (5 - 5)

¹⁰⁰ ...पार्थाहितेऽन्यांश्चतुरो न हन्याम् ॥ --- (13 - 12)

¹⁰¹ यमवरूणनिभौ वरूधिनीशौ यमकुरूतां दशपञ्चवासराणि ।

रिपुबलवधमेक एव युध्दे तदधिक महिन चकार तत्र कर्णः --- (17 - 5)

virtue namely the generosity.

In the final battle with Arjuna, Karna exhibits excellent valour and skill. In this context according to the epic the chariot of Karna gets stuck up in the ground and while he is trying to lift it up Arjuna kills him on the advice of Śrīkṛṣṇa, inspite of Karna's repeated requests to adhere to the rules of war. But this incident is dropped by Agastya and he introduces a stright fight wherein Arjuna kills Karna. By doing so Agastya is also able to elevate the characters of both Karna and Arjuna.

If the reference of Karna to the rules of war, archery and fair play is to be mentioned here, automatically Karna's unscrupulousness in killing young Abhimanyu against all canons of justice also has to be exposed. And then Karna will be considered a devil quoting the scriptures. Hence by omitting this information Agastya is able to save Karna from going down further in the estimate of the people.

Thus Agastypandita exposes both the virtues and villiany in the character of Karna in BĀLABHĀRATA, as if to suggest the reader that no single virtue can nullify the bad effects of an otherwise evil character of an individual.

Really the character of Karna is by itself typical amongst the different characters of the great epic and Agastya conveyed the same caricature of Karna's character in his work also.

DRAUPADĪ THE DISASTROUS:

In a Kāvya, wherein Śānta is the main sentiment, the mode of the character delineation of a beautiful heroine is a difficult task. In both the epic and BĀLABHĀRATA, Draupadī is the heroine. Though she can be called the personification of beauty, her trials and tribulations in life are prominently presented in this Kāvya instead of her glamour, love and dalliance. On many occasions her own beauty is responsible for her troubles.

After his defeat at the hands of Arjuna, king Drupada performs a Homa with a desire to beget a daughter who can win the heart

of Arjuna.¹⁰² Then from out of that burning sacrificial fire, rises the beautiful Draupadī, like the divine Lakṣmī coming out of the cluster of red lotuses.¹⁰³ At the same moment a divine voice declares her name as Kṛṣṇa and further it forbodes catastrophe to the Kṣatriya race, consequent on her birth. Thus Agastya conveys here that the new born girl is going to cause the annihilation of the haughty kings of the land.¹⁰⁴ When Drupadā wants a girl that can be a lover and a wife of Arjuna, the Divine dispensation fulfills his desire but in doing so, Divinity accomplishes its own wish also (i.e.) annihilation of the evil forces from the earth. Agastya thus introduces the character of Draupadī in this Kāvya for the first time.

Later on, till the description of her svayamvara episode nothing is said about Draupadī in this Kāvya. And even during the description of her marriage affairs Agastya keeps Draupadī a silent spectator to all the incidents that are going around, though they take her as the base. During the marriage function and in the course of the royal coronation and subsequent procession also, except her physical beauty and her love-loaded looks, nothing else is described by Agastya. But when the propriety of one lady marrying five men is being discussed, Agastya through the stories of the Nālāyanī and Indrasenā (Draupadī's previous births) gives out the nature and character of Draupadī. As per the stories mentioned above, she was a woman of strong physical desire. Yet she restrained herself by her austere and devout life while serving her husband. Then her husband Maudgalya realising her deep inner desire, tried to satisfy her by manifesting himself into five persons. In this Kāvya Agastya narrates this story of previous births of Draupadī and concludes with a statement that Draupadī has the same desires continued

¹⁰² इच्छति स्म फल्युन प्रणयिनीं च कन्यकाम् ॥ - (3 - 66)

¹⁰³ कन्यया रक्तं पङ्कज वनादिव श्रिया - (3 - 74)

¹⁰⁴ कल्पितार्जुनं विकासयानया प्रावृषेव नवपद्मकाननम् ।

even in this present life.¹⁰⁵ Later on at the end of the same canto Agastya expresses a generalised statement that ladies are at the base of any rivalry amongst men.¹⁰⁶ Pronouncing such an observation Nārada the divine sage advises Pāṇḍavas to be careful in their marital relations as brothers. Accordingly Pāṇḍavas arrive at an agreement and thus their life with their wife Draupadī becomes quite happy afterwards. Thus Draupadī leads a happy family life throughout and in due course she gives birth to five sons. While describing the birth of sons to Draupadī Agastya uses a simile and compares Draupadī to 'Prakṛti' and Pāṇḍavas to the five Fundamental Elements.¹⁰⁷

Thus, when we put together the ideas expressed by Agastya on Draupadī, we can understand the background of the character delineation adopted by Agastya. According to it, she is like the Primordial nature (Prakṛti); she is beautiful like Goddess Lakṣmī; Draupadī's birth forbodes disaster to the haughty kings of the world. These four aspects of Draupadī's nature and character are quite conducive to Sāntarasa of this Kāvya.

For the first time in his kāvyā Agastya makes her speak when she was about to be dragged into the royal court. Here she speaks modestly in a very low tone, that "she is not won by any gambler and hence she is not bound to suffer slavery under any one."¹⁰⁸ In the same context the epic contains many details of her arguments in the royal court. But Agastya drops all such details. In the same context Agastya compares her to a cloud that forbodes calamity to

(६ - १) ॥ ह्येव तन्महोदधौ यथा प्रलयोऽप्यस्य भवति तथैव मे भवति ॥
ह्येवमेव हि मूलं कलहस्य पुंसाम् ॥ (५ - १०३) ॥

¹⁰⁵ अत्रापि जन्मन्यनुगच्छतीमां तादृग्विधो हन्त स एव भावः ॥ (५ - ४) ॥

¹⁰⁶ स्त्रियो हि मूलं कलहस्य पुंसाम् ॥ (५ - १०३) ॥

¹⁰⁷ पृषतात्मजनन्दिनी च देवी प्रथिलान्पञ्चजगतत्रयेऽपतिभ्यः ॥
प्रकृतिर्विषयानिवेन्द्रियेभ्यः प्रतिविन्द प्रमुखमिलब्ध पुत्रान् ॥ (६ - ५४) ॥

¹⁰⁸ सा लज्जितैकवसना शनकैरवादीत्राहं जितास्मि क्तिवैर्न च मेऽस्ति दास्यम् ॥
यत्पूर्वमेव विजितः परतन्त्रवृत्तिः क्षीणोपतिः पणनकर्मणि मासंकाषीति ॥ (७ - ७४) ॥

the sons of King Dhṛtarāṣṭra¹⁰⁹ and further draws a comparison between her and a venomous serpent.¹¹⁰

It is in the description of the Kīcaka episode alone, the true nature, beauty, intelligence and other qualities of Draupadī are well portrayed by Agastya. Here Agastya describes that Draupadī is like the presiding deity of beauty.¹¹¹ As she enters the palace, queen Sudheṣṇa sees her beauty and fears that her husband will surely abandon her on looking at such a beauty of Draupadī.¹¹² This fear and jealousy present in Sudheṣṇa highlight the quality of the beauty of Draupadī. It is quite natural that men are carried away in appreciating a lady's beauty. But a lady's appreciation of the beauty of another lady makes the sublimity of the beauty of the latter.

These are the inner feelings of sudhesna on looking at Draupadī. She does not express them. Intelligent people can read the mind of others on looking at their faces. Here Draupadī is shrew enough to know the inner workings of the mind of the queen. So she remarks that she is a 'Mālinī' and no body can dare to touch her who is like the serpent having five hoods.¹¹³ On hearing this the queen's fear is cleared and she takes Draupadī into her service.

Kīcaka tries to molest Draupadī but fails and insults her by kicking openly. Then while narrating her reactions Agastya describes her as a serpent.¹¹⁴ On so many other occasions also

¹⁰⁹ बाष्पाङ्गुशीकरमुचा धृतराष्ट्रजाना मुत्पात वारिधरलेखिकया बभूवे ॥ (7 - 73)

¹¹⁰ दुश्शासनस्तदनु तां पुस्तः पतीनां आनेतुं.... अभ्यद्रवत्प्रजमिव त्वरितं ग्रहीतुं नामंस्त
कालभुजगीं बत मूढ चेताः ॥ (17 - 77)

¹¹¹ तां दृष्ट्वा विस्तिता राज्ञी रूपस्येवाधिदेवताम् ।

¹¹² इमां यदि नृपः पश्येत्यजेन्मामित्यचिन्तयत् । (10 - 30)

¹¹³ पतयः पञ्च मे सन्ति गन्धर्वा गूढचारिणः॥

तदगुप्तां मां स्पृशेत्को वा पञ्चास्यामिव पन्नगीम् ॥ (10 - 32)

¹¹⁴ वैर निर्यातने यत्नं चक्रे कृष्णोरगी यथा । (10 - 60)

Agastya compares Draupadī to a serpent.

Draupadī's skill in sarcasm is quite evident in her talk to Bhīma in the kitchen. In her speech she conveys her plight and also taunts at the indifference of her husbands. She skilfully enrages Bhīma to react and reminds him of his earlier exploits undertaken to protect her honour.

In this Kāvya only thrice she wants the fulfilment of her desires. Her first desire is to have the Sougandhika flower. Her second is to see Kīcaka killed and the third is to see the removal of the crest-jewel of Aśvatthāma. All the three desires of her are fulfilled only by Bhīma in this Kāvya and out of these three the first is normally quite feminine and the other two lead to the killings of insolent persons.

Her innocent smile in the Mayasabha, is responsible for rousing ill-will in Duṛyōdhana, her intentional laugh at the Ghoṣayātra episode aggravates enmity in Suyōdhana. Her beauty is responsible for the death of Kīcaka the villain and also for the death of Saindhava indirectly and finally her overfondness for sexual pleasure is responsible for her down fall on the way to heavens.

Thus in this Kāvya Draupadī works as catalyst in some occasions, as an ignition in some other incidents and finally hastens the disastrous war, causes the destruction of almost all the haughty kings on both sides. Thus the character of Draupadī helps the readers of this Kāvya in realising the true nature of the world and ultimate destruction of the evil.

ŚRĪKRṢṆA THE DIVINE:

Agastya for the first time in this Kāvya describes Śrīkrṣṇa as the incarnation of God Viṣṇu. Dhṛṣṭadyumna while introducing various suitors in the svayamvara to his sister says that "in the Yadu dynasty Lord Viṣṇu has descended as Śrīkrṣṇa and has taken away the divine tree from the heavens making the Nandana garden and

the queen Śacī's face lustreless.¹¹⁵ Thus Śrīkr̥ṣṇa's greatness suggested, but the purpose of his incarnation is not revealed here. Any mention regarding the achievement of the purpose of his incarnation at this stage will become an anachronism and bring discredit to the poet. But at the end of this Kāvya Agastya says that God Viṣṇu who has come down to the earth to relieve it of its evil burdens goes back to his original divine abode flying on the Garuḍa while Gods are showering flowery rain on him.¹¹⁶ Thus Agastya clearly depicts Śrīkr̥ṣṇa in this Kāvya as an incarnation of Divinity.

Then it will be superfluous to search and estimate the virtues and qualities of Divinity in Śrīkr̥ṣṇa, and it will be improper to search for locating humane weaknesses, traits and attachments etc., in trying to estimate the character of Śrīkr̥ṣṇa. What are the divine qualities and human virtues Agastya has chosen to depict in his Śrīkr̥ṣṇa and how far he is successful in delineating Śantarasa with their help, is to be considered.

Many suitors try and fail to hit the target at the Svayamvara of Draupadī. And when Yādavas are about to make an attempt, Śrīkr̥ṣṇa dissuades them and points out to his brother, the presence of Pāṇḍavas in that very assembly. This is the first action of Śrīkr̥ṣṇa in support of Pāṇḍavas in this Kāvya.

His affection towards Arjuna, his part in the successful management of the marriage of Subhadra with Arjuna, his initiative in prompting Maya to construct the divine assembly hall for Dharmaraja, his concern in equipping Arjuna with a divine chariot and quivers of perennial arrows are some of the acts that illustrate Śrīkr̥ṣṇa's character as a source of help to the righteous and devoted people.

¹¹⁵ वंशे थदूनां विहितावतारः श्रीवत्सलक्ष्मा पुरुषस्स एषः ।

विच्छायेतां येन हते द्युवक्षे शचीमुखं जन्मनवत्प्रपेदे ॥ (5 - 7)

¹¹⁶ भरावताराय वसुन्धरायाः यां मूर्तिमङ्गीकृतवान् मुरारिः ।

अथानुभूतामरपुष्पवृष्टिं रारुह्य नागान्तकं मौप वाहयम् । --- (20 - 68)

But these actions do not in any way specifically contribute to depict *Śāntarasa* in this *Kāvya*. Hence the details of all such actions are not analysed here.

Nothing specially divine is heard about *Śrīkṛṣṇa* in this *Kāvya* till he is invited by *Dharmaja* for seeking his advice regarding the performance of *Rājasūya* sacrifice. On hearing *Dharmaja*'s desire *Śrīkṛṣṇa* tells him that it will be impossible to perform *Rājasūya* as long as *Jarāsandha* is alive.¹¹⁷ Here *Śrīkṛṣṇa* narrates the whole story of *Jarāsandha* and discloses the secret that *Bhīma* alone can kill *Jarāsandha*.¹¹⁸ Later he causes the death of *Jarāsandha* at the hands of *Bhīma* and helps in the successful completion of the *Rājasūya*. During the sacrifice he exhibits much restraint in putting up with many insults hurled at him by *Śiśupāla* and finally kills him.¹¹⁹ Later on in the same canto he helps *Draupadī* and saves her honour in the *Kuru* court by providing her ceaseless supply of saries.¹²⁰ Thus *Kṛṣṇa*'s divine qualities are clearly illustrated. Here *Agastya* describes *Kṛṣṇa* as the embodiment of the essence of Vedic lore.¹²¹

Again it is in the twelfth canto we come across the character of *Śrīkṛṣṇa*. By the time both *Duryōdhana* and *Arjuna* arrive at *Dvāraka* seeking *Kṛṣṇa*'s help, he is found sleeping. In this context *Agastya* uses a simile comparing *Śrīkṛṣṇa* to Lord *Viṣṇu* and his bed to the milky ocean.¹²² Further *Agastya* describes *Kṛṣṇa* here as the Charioteer of the three worlds, and also says that such a divine

¹¹⁷ तस्मिन्बृहद्रथसुते मगधाधिनाथे सम्राजि जीवति न शक्यमसाववाप्तुम् । (7 - 8)

¹¹⁸ हन्तुं नियुध्य मरुदात्मज एव दक्षः --- (7 - 12)

¹¹⁹ वाचो विषट्य शतशः परुषाश्च हेतीः

चेदीशितुः शिरशि चक्रधरेण कृते । (7 - 47)

¹²⁰ विस्रंसि रत्नरशनाकिरणानुविध्दं दुःशशासने हरति हन्त दुकूलमस्याः ।

भक्तार्तिभञ्जनपरस्य हरेः प्रसादादाविर्बभूवुरपराण्यपि तादृशानि ॥ (7 - 81)

¹²¹ श्रुत्यर्थतामुपगतो हरिराजगाम ॥ --- (7 - 42)

¹²² तल्पे शुभे दुग्धपयोधिकल्पे शयानमालोक्य शाङ्गपाणिम् ॥ (12 - 5)

personality is going to take up a mean job like driving the chariot of Arjuna simply because of his affection towards his devotees.¹²³

Later on while describing the occurrence of bad omens prior to Śrīkṛṣṇa's departure on a peace mission to Hastināpura, Agastya suggests the purpose of the incarnation of Śrīkṛṣṇa. Generally trembling of the Earth is considered a bad omen forboding catastrophe. While describing such tremors of the Earth Agastya says that the Earth looks like dancing out of pleasure, being hopeful of getting an early relief by the efforts of Viṣṇu from the burden of evil forces.¹²⁴ While describing the entry of Śrīkṛṣṇa in Hastinapura, Agastya uses a word पुराण पुरुषः to denote Śrīkṛṣṇa. Thus the divine nature of the character of Śrīkṛṣṇa is clearly conveyed by Agastya at every step in this context.

The intelligence and statesmanship of Śrīkṛṣṇa as an ambassador representing Paṇḍavas is well illustrated in this Kavya.

First Kṛṣṇa tries to convince the blind king and exhorts about the advantages in arriving at peace. Then the blind king expresses his inability to convince his own son and requests Kṛṣṇa to try. Śrīkṛṣṇa attempts at convincing Duryōdhana for a peaceful settlement. Along with a request for peace every verse in this context carries with it a threat and an elderly advice too in the interest of all others concerned. He asks Duryōdhana "to prefer peace and to look for the overflow of the showers of joy from the eyes of the kings. He advises him, not to look for the tears of blood coming out from their eyes, being hurt by the arrows of Arjuna."¹²⁵

The manifestation of Viśvarūpa in the Kuru assembly clearly

¹²³ ततस्स तेनार्थितमन्वमंस्त सारथ्यमीशो जगतां त्रयाणाम् ।

समाश्रितानामवनाय कर्म नीचैरपि स्वीक्रियते महदिभः ॥ (12 - 13)

¹²⁴ अल्पैरहोभिश्शरणागतायाः भारं हरिर्मे लघयिष्यतीति ।

भुजङ्गभर्तुः फणरङ्ग भूमौ हर्षान्ननर्तेव मही सकम्पा ॥ (12 - 19)

¹²⁵ चिराय योगं कुरु पाण्डवानां निरीक्ष्यराजन्यगणस्समेतः ।

प्रमोदजं मुञ्चतु वारिनेत्रैः न शोणितं पार्थशरक्षताङ्गैः ॥ (12 - 59)

illustrates the divine role played by Kṛṣṇa in this Kāvya. Agastya describes here that in that universal form all Gods, Pāṇḍavas, Yādavas and others are seen like lilliputs. The flames of burning Sun at the time of the total annihilation of the universe are seen in that form that engulfs all the worlds within.¹²⁶ Here also Agastya uses the word पुमांसमाद्यम् to denote Śrīkṛṣṇa's divinity.

In the thirteenth canto while describing the Gītōpadeśa incident also Agastya reemphasises the divine character of Śrīkṛṣṇa. The real nature of the universe and inevitable future of all men and the worlds and the duties of a devout man are described well here.

The sixteenth canto also illustrates the divine quality of Śrīkṛṣṇa in protecting his devotees. Arjuna in a mood of revenge utters a terrible vow. Even Lord Kṛṣṇa is perturbed to hear it, and much worried about the possibility of its fulfilment. Then Arjuna confidently says that by the mere devotion filled thought of the dust on the feet of Kṛṣṇa, Gods defeat hordes of demons. And when such a Kṛṣṇa is by his side to protect him, nothing is impossible for him to achieve.¹²⁷ This shows the confidence of the devotee and the immediate response of the divinity. Kṛṣṇa announces his decision to protect the devotee Arjuna and asks his chariot driver to keep his chariot ready with all weapons by the next morning.¹²⁸ The same night Śrīkṛṣṇa takes Arjuna to mount Kailasa to seek Siva's blessing and finally Śrīkṛṣṇa helps Arjuna in killing Śaīndhava.

After the war, while the bereaved ladies are weeping over their

¹²⁶ देवो महानम्बुजभूरमर्त्याः पार्था धृतास्त्रा यदवश्च सर्वे ।

अङ्गुष्ठमात्राद्गुणस्तदीया दाविर्बभूवुः प्रळयार्कभासः ॥ (12 - 76)

¹²⁷ सकृदाजिषु यस्य पादरेणोः स्मरणेन त्रिदशा जयन्ति दैत्यान् ।

त्वयि सन्निहिते सदैव तस्मिन्मम हस्ते ननु विश्वमेतदास्ते ॥ (15 - 77)

¹²⁸ अयि दारुक दारुणप्रतिज्ञं विजयं रक्षितुकाम एष बाहुः ।

कुरु मत्सविधे रथं युधि श्वः कुरुनाशाय सदिव्यशस्त्रकेतुम् ॥ (15 - 80)

dead beloved, queen Gāndhārī curses Śrīkṛṣṇa for his indifference in effecting a peaceful settlement between the waring cousins. Śrīkṛṣṇa receives it coolly. Here Agastya writes that Kṛṣṇa has descended on earth only to relieve it of its burden. In the last canto while narrating the story of the curse on the Yādava race, Agastya says that, Kṛṣṇa keeps silent, though he is capable of nullifying it.¹²⁹ Moreover Kṛṣṇa feels the curse is timely.

Thus the character of Śrī Kṛṣṇa in this Kāvya is clearly divine in every aspect, at the same time Śrīkṛṣṇa as a human personality lived the life of a Yogin and showed the world how one should think and act.

Just like the MAHĀBHĀRATA this Kāvya also abounds in many varieties of human characters. But in view of the main sentiments chosen here the character delineation is done by the poet Agastya. Hence here Śrīkṛṣṇa the divine manages the whole show of human drama contained in the epic keeping here Dharmaja as the hero Arjuna and Bhīma as his (Dharmaja's) supporters and Duryōdhana as the villian abetted by Karṇa. In MAHĀBHĀRATA because of its voluminous content, for hundreds and hundreds of verses of narration the reader will not come accross even the name of the hero Dharmaja. But in this Kāvya which lays much stress on the literary bliss, the hero should never be forgotten and the basic mood should always be kept up in the mind of the reader. Accordingly throughout this Kāvya the flood lights are always focussed on the character of the hero Dharmaja. Yet the importance of other characters is not neglected. Thus the divinity of Śrīkṛṣṇa and the piety of Dharmaja dominate this Kāvya providing a base for the Sahṛdaya to enjoy the bliss of Śāntarasa. Other characters of this Kāvya such as Vedavyāsa, Bhīṣma, Vidura with their pious life help such a realisation of Śāntarasa.

* * *

¹²⁹ शापं मुनीनां समयोपपन्नमीशोऽपि संहर्तुमुपेक्षमाणः ।

BĀLABHĀRATA

A STUDY IN SENTIMENTS

In the BĀLABHĀRATA the principal sentiment is Śānta, and the Hero is Dharmaja. Here Śāntarasa predominates and other rasas are subordinated to it so as to enhance its charm. Ānandavardhana expresses the same opinion regarding the relative prominence of the different rasas of the great epic BĀLABHĀRATA.¹ In taking up the theme and handling the same Agastya follows the path laid down by Ānandavardhana, that "in a Kāvya while one sentiment is adopted as the principal one, the others should serve as auxiliaries. In such cases also a single rasa can not be delineated continuously, but there should be a rise and fall of emotions as far as possible. And in those cases where several rasas are described, the probable antagonism if any, amongst them must be avoided skilfully and one of them should be made subordinate to the other sentiment".²

महाभारतेऽपि शास्त्ररूपे काव्यच्छायान्वयिनि वृष्णिपाण्डवविरसावसानवैमनस्यदायिनीं प्रतिमुपनिबध्नाता महामुनिना वैराग्यजननतात्पर्यं प्राधान्येन स्वप्रबन्धस्य दर्शयता मोक्षलक्षणः ।
 अर्थः शान्तो रसश्च मुख्यतया विवक्षाविषयत्वेन सूचितः । (ध्वन्यालोकः 4 - 5)

प्रसिद्धेऽपि प्रबन्धानां नानारसनिबन्धने । एको रसोऽङ्गीकर्तव्यस्तेषामुत्कर्षमिच्छता ॥
 रसान्तरसमावेशः प्रस्तुतस्य रसस्य यः । नोपहन्त्यङ्गितां सोऽस्य स्थायित्वेनावभासिनः ॥
 कार्यमेकं यथा व्यापि प्रबन्धस्य विधीयते । तथा रसस्यापि विधौ विरोधो नैव विद्यते ॥
 अविरोधी विरोधी वा रसोऽङ्गिनि रसान्तरे । परिपोषं न नेतव्यस्तथा स्यादविरोधिता ॥
 विरुद्धैकाग्रयो यस्तु विरोधी स्थायिनो भवेत् । स विभिन्नाश्रयोः कार्यस्तस्य पोषेऽप्यदोषता ॥

(ध्वन्यालोकः 3-21, 25)

SĀNTA THE MAIN SENTIMENT:-

Thus Agastya makes the *Śāntarasa* the primary sentiment of his *Kāvya* and he sustains the interest of the reader by introducing intermittently different *rasas* in the different episodes of it.³ And in such cantos of the *Kāvya* where two or more *rasas* are introduced he avoids the possible hindrance to the enjoyment of the main *rasa*. Thus different *rasas* are described in their highest state of relishability in different incidents, but sufficient care is taken that other *rasas* remain less important in comparison with the main sentiment, because of the different 'ālambanas' they take.

The sentiment *Śānta* is entirely different from others, And Abhinavagupta is of the opinion that *Śānta* is the basis of all other *rasas*.⁴ He expresses that there are four main *rasas* and the other are subordinate. The principal *rasas* are those which lead us to the four-fold aspirations of human life and existence recognised by our Hindu tradition. Thus *Śṛṅgāra* has *Rati* as its basic mental mood which leads to the attainment of *Kāma Puruṣārtha* and consequently to *Dharma* and *Artha*. The *Vīrarasa* is based upon *Utsāha* and leads to *Dharma* and *Artha*, *Raudrarasa* springs from *Krōdha* and leads to *Arthapuruṣārtha* and finally *Śāntarasa* is based upon *Tattvajñāna* and leads to *Mokṣa Puruṣārtha*.

This *Tattvajñāna* which results in freedom from all attachments (मोक्षः) comes after the actual realisation of the transitory nature of the world with its different mundane pursuits. But this realisation should proceed the attainment of the final goal of human existence *Mokṣa*. Hence Agastya in his *Kāvya* established the predominance of *Śāntarasa* after carefully conveying the transi

³ विवक्षिते रसे लब्धप्रतिष्ठे तु विरोधिनाम् ।

बाध्यानामङ्गभावं वा प्राप्तानामुक्तिरच्छला ॥

(ध्वन्यालोकः 3 - 20)

⁴ भावा विकारा रत्याद्याधाः शांतस्तु प्रकृतिर्मतः । विकारः प्रकृतेर्जातः पुनस्तत्रैवलीयते ।
स्वस्वं निमित्त मासाद्य शांतादभावाप्रवर्तते । पुनर्निमित्तापाये तु शांते एव प्रलीयते ॥

शमार्थं सर्वं शात्राणि निर्मितानि मनीषिभिः । तस्मात्सर्वं शास्त्रज्ञः यस्य शान्तं मनः सदा ॥

(अभिनवगुप्ताचार्यपादाः)

tory nature of all the pursuits of Artha and Kāma, but cautiously maintains the continuity and unity of the predominant Śāntarasa inspite of the quick succession of changing sentiments in different episodes of this Kāvya.⁵

DEVELOPMENT OF THE PLOT:-

As in the case of a drama, so in the story of a Kāvya, the main action must necessarily have a beginning and an end, and they must be intervened by some hindrances, and efforts for their removal, and then only the interest in realising the ultimate success of the main action is relished. In view of this psychological factor, the plot (इतिवृत्त) in any Kāvya is to be developed in different stages, and amongst them the seed, which is technically called a 'Bīja' is the first stage. It is the source of the main action (आरम्भः) which is minutely manifest at the beginning and develops at regular intervals and finally culminates into the success of the main action.

In this Kāvya first two cantos provide the background and Agastya introduces this Bīja in the third canto, where the declaration of Dharmaja as heir-apparent, and the consequent jealousy of the villian Duryodhana with its initial manifestation are both introduced. Here the adventures of Bhīma, and valour of Arjuna are also introduced for the first time.

The second stage is known as 'Bindu' technically. It helps the Bīja to shoot-up. As Bharata calls it, it is the cause of resuming the main purpose of the plot. Constant reference to the main plot that digresses as the story proceeds, is the purpose of Bindu. So, throughout the Kāvya the quality of Bindu is discernible as and when the reader is reminded of the main theme. But the first introduction of it is done in this Kāvya by Agastya in the fifth canto while describing the marriage and the coronation of Dharmaja.

⁵ उद्दीपनप्रशमने यथावसरमन्तरा । रसस्यारब्धविश्रान्तेरनुसन्धानमङ्गिनः ॥

(ध्वन्यालोकः 3-13 पृ 136)

अवधानातिशयवान् रसे तत्रैव सत्कविः । भवेत्तस्मिन् प्रमादो हि झटित्येवोपलक्ष्यते ॥

(ध्वन्यालोकः 3-29 पृ. 184)

The third stage is called 'Prakarī' (प्रकरी) technically. It is of the nature of an incident that stirrs the main action of the plot towards its fruition. The leader of this incident called Prakarī will have no personal end to serve at all. His action is quite casual and seemingly simple but stirrs up the main theme. Such Prakarīs may abound in a Kāvya.

Agastya introduces Prakarī in this Kāvya many a time. But the main incident that stirrs the main plot is introduced in the seventh canto, wherein the heroine of the Kāvya, Draupadī is subjected to insult and open stripping at the hands of Duśśāsana. Here Duśśāsana commits this act without any personal motive, but he simply follows his brother's orders.

The fourth stage is termed as 'Patāka'. It is of the nature of an episode. It is the portion of the plot, which deals with the activities of a person who acts in aid of the main cause or action. It may have its own stages of beginning, effort and fulfilment. The leader of the Patāka, technically speaking may or may not have a personal end to be served while rendering help to the cause of the Hero. Such episodes are many in this Kāvya. All the episodes, describing the exploits of Arjuna and Bhīma can be taken as Patākas in this Kāvya.

The fifth stage technically known as 'Kārya' is of the nature of fruition of the main cause of action. After removing all the hindrances the hero with the confidence of near success of his purpose starts to initiate the final endeavour. And it may take much time but the success is sure and final. This idea is introduced in this Kāvya in the Twelfth canto wherein it is described that Dharmaja starts efforts to get back his kingdom from his enemies. And his attempt gradually goes on to the battle and final success of the hero is introduced in the nineteenth canto where in Dharmaja is coronated.

The victory of Dharmaja is the victory of Dharma. He is an ideal king and an ideal householder treading the path of Dharma. Gradually he develops a spirit of disinterestedness towards mun-

dane pleasures and pursuits and finally realises the ultimate purpose of human existence.

Keeping this analysis of the plot as the background the process of the delineation of *śāntarasa* in *BĀLABHĀRATA* is analysed hereunder.

RASA MĪMAMSA:- FIRST CANTO:

This *Kāvya* starts with the description of the Moon, the progenitor of the lunar dynasty and the first three verses introduce the main sentiment of the *Kāvya* namely *Śāntarasa* by way of suggestion. Various words and adjectives that express the ideas of purity of birth, piety, austerity, self-enlightenment and capability in dispelling ignorance are introduced here. The *Himālayas* and the river *Gaṅgā* are generally accepted as symbols for purity, sublimity and divinity in our tradition. And by referring to these two, *Agastya* prepares the mind of his readers initially even at the beginning of the *Kāvya* to an experience of *Śāntarasa*.⁶

The next ten verses in the *Kāvya* describe the different achievements of the earlier kings of the lunar dynasty. Almost all major pursuits of human life in the realms of *Artha* and *Kāma* are projected by the poet here and against this background the narration of the main story with the description of king *Śantanu*'s love for *Gaṅgā* which can become the base for the *Śṛṅgārarasa*.

The whole story of the *BĀLABHĀRATA* centres round the controversy over the *kuru* kingdom (i.e.) *Artha*. The consequent rivalry, the respective efforts put forth by both the parties, their initiatives (उत्साहाः) their jealousies and anger (क्रोधः) are the natural emotions that are related to this story. In such a

⁶ अस्त्यत्रिनेत्रप्रभवः कलात्मा शशीति नक्षत्रगणस्य नाथः । यं वारिजश्रीहरमाप्तवाचो वामं हरेर्लोचनमामनन्ति ॥

सेव्यः सुराणां हिमवर्षिपादः संभावनीयः शिरसा शिवेन । महीध्रभर्तेव तमोऽपहन्त्री यः कौमुदी दिव्यनदी प्रसूते ॥

नजाह्नवीयैश्च न यामुनैश्च न चापरासां सरितां पयोभिः । यस्योदयेनैव सुजातधाम्नो बंहीयसीमृद्धिमुपैति वार्धिः ॥

(बा. भा. 1-1, 2, 3)

theme, scope for Śṛṅgāra (erotics) is not much. However unless the futility of all mundane pursuits of jealousy, anger and sex etc., is established realisation of the true nature of the world around and the individual-self and the consequent experience of quietitude and bliss will not result. Hence in the first canto of this Kāvya Agastya starts the depiction of Śṛṅgārarasa.

There are many episodes in the epic story, but the full development of the Śṛṅgāra without deviation from the main theme is possible more in the story of Śāntanu. Hence Agastya chooses this episode and furnished all the necessary alterations and innovations to suit the depiction of Śṛṅgārarasa here. The character of Gaṅgā is not so important in this context as per the epic, but out of necessity here Agastya enhances and elevates Gaṅgā's character to make her the ālambana for Śṛṅgārarasa. Here Gaṅgā is the Heroine and Śāntanu is the Hero. Their mutual love (rati) is the basic mood and all the varieties of Śṛṅgārarasa accepted by the critics are suggested in this episode.

The narration starts with the description of the meeting of Śāntanu with Gaṅgā. The description of king Śāntanu gives out the heroic qualities and other sāttvika bhāvas of his.⁷ The Gaṅgā the beautiful, looks at him. Here the description of her smiles and her other gestures suggest her desire towards king Śāntanu.⁸ The longing in the eyes⁹ (चक्षुःप्रीतिः) attachment in mind (मनः सङ्गः) etc., which are said to be the initial moods for the development of love are introduced in both Śāntanu and Gaṅgā. By that it is evident they both are in mutual love. This is the first stage in the

⁷महारथःमृगेन्द्रसत्वः (1 - 16)

⁸नृपस्तदा निर्मलकान्तिपूराम् पिबन्नदीं विस्मयविस्तृतेन जगाम नेत्राञ्जलिना न वृप्तिम् (1 - 18)

⁸ सा तत्र मूर्ता सरिदुत्तरीयप्रकाशितैकस्तनमुद्वहन्ती ।

अतिष्ठत स्मेरमुखेन्दुरस्मै धनुष्मते पुष्पशरोपमाय ॥ (1 - 17)

⁹बभूव तस्यामभिलाषि बन्धः (1 - 19)

development of śṛṅgārarasa of this episode, which is technically called the seed. (बीजः)

Śantanu takes the initiative and asks about her mind. He expresses his desire to marry her, provided she is not already in love with someone else. Gaṅgā also expresses her willingness but insists on certain conditions. She says that her will only should prevail always in mutual transactions, and the moment her action is objected to, she will be leaving him. Śantanu accepts the condition and they are united in wedlock. Thus the mutual desire of the couple is fulfilled. They enjoy each others company. The places of their amorous movement such as palaces studded with precious gems and fragrant with the smells of musk are described.¹⁰ The height of their conjugal bliss and their utmost love for each other is suggested when Agastya writes that in Śantanu's company Gaṅgā forgets her prior association with the Lord of the ocean and he, in her company never remembers anyone else of his earlier queens.¹¹ Thus in this context the second stage in the development of Śṛṅgārarasa of this episode which is technically called 'Bindu' is introduced. Mutual love, when put to the test of separation proves its genuineness and sublimation. Thus the couple are in deep love and beget seven sons. Hitherto the Sambhōgaśṛṅgāra is depicted and hereafter starts the Vipralambhaśṛṅgāra. Rhetoricians analyse this in four stages (i.e.) Pūrvarāga (पूर्वरागः) Mana (मानः), Pravāsa (प्रवासः) and Karuṇa (करुणः) and all these phases of śṛṅgāra are suggested in this episode by Agastya.

Śantanu is fascinated by Gaṅgā so much, that he does not dare to raise any objection when she kills all his seven sons, one by one, immediately after their birth. The lust blurs his reason and

¹⁰ अन्तः प्रसर्पन्मृगनाभिगन्धेष्वनर्घरत्नद्युतिरब्जितेषु ।

हर्म्येषु चिक्रीड सराजहंसा गङ्गा हिमाद्रेरिव कन्दरासु ॥ (1 - 25)

¹¹ अस्यास्त्वभावैर्मधुरैर्हृतात्मा न जातु सस्मार निजावरोधान् ।

सा चास्य भेदैरुपलालनानां सम्प्रीयमाणा सरितामधीशम् ॥ (1 - 26)

righteousness. But when she tries to kill the eighth son also he overcomes his lust (पूर्वरागः), objects and requests her not to kill the boy who should be the hope of the family.¹² The Gaṅgā reminds him about their agreement and says that she is not doing anything sinful in throwing away his sons into the river and killing them. It is only to provide them an opportunity to get relief from the divine curse. Here Gaṅgā tells the real background and thus the story of Vasus is narrated. Thus the third stage in the development of śṛṅgārarasa which is technically called the 'Patāka' is introduced when Gaṅgā narrates an incident that took place at the court of Brahman the creator. After having recounted the incident Gaṅgā takes leave from Śāntanu in a feigned anger (मानः) and goes away, promising to return the eighth son after imparting proper education to him. Thus, pangs of love in separation are introduced here (प्रवासः). The mental agony of the king Śāntanu for twenty six years is described in a few verses and finally his meeting with his wife and son is also described and in this context Agastya says that after the reunion with her husband, Gaṅgā finally leaves him to go to her abode permanently causing sorrow to Śāntanu.

Thus Śṛṅgārarasa is presented here in all its varieties. For this purpose Agastya makes some minor alterations in the epic story. In the original epic Gaṅgā is a passive participant in all the happenings and Śāntanu accepts her hand on his father's direction. But in this Kāvya she takes all the initiative. And Śāntanu makes initial enquiries regarding her mind and then marries her. Here Gaṅgā herself invites the eight Vasus to take birth in her womb and promises to help them in getting redemption from the curse. Thus Gaṅgā's character is elevated in this Kāvya.

Thus the very first canto of the Kāvya deals with śṛṅgārarasa and in delineating it Agastya takes all care to see to it that it never dominates the primary sentiment Śānta. Yet sustains the interest of the reader. Śṛṅgārarasa is completely antagonistic to the

¹² सन्त्यज्य तत्प्रेमं च संविदं च निवार्यमाणा जगदे नृपेण । (1 - 28)

experience of *śāntarasa*. Hence, as suggested by Ānandavardhana the *śṛṅgararasa* is not allowed to come out in all its exuberance here.¹³ It is depicted in less important characters and by doing so the incompatibility is well avoided between *śāntarasa* and *śṛṅgārarasa*. Agastyapaṇḍita plans in such a way that many of the *uddīpanavibhāvas* of *śānta* are expressly stated or suggested during the course of this description of *śṛṅgāra* itself. For example when Śāntanu raises objection before Gangā, she says that she is not killing the children with any evil mind, but all her actions are meant only to purify the eight Vasus who have taken their birth as her offspring.¹⁴ Here Gangā makes a statement that she is the instrument in effecting purification and enlightenment for the entire world itself. With this statement the whole episode of Śāntanu's love for Gangā, with its *Śṛṅgārarasa* becomes an accessory in the delineation of *Śāntarasa*. And the last line of this incident namely ययौ प्रवाहाभिमुखी कथंचित् (1 - 54) also serves the same purpose. It suggests that Gangā's love story with its *śṛṅgārarasa* is also running to join the main stream of *śāntarasa* of this Kāvya symbolically represented by river Gangā.

The mention of different words like आश्रम, प्रशान्तता, निन्द्यवपुः स्त्रीविमुखः, मोक्षं प्राप्स्यसि, also point out to the importance of *śāntarasa*. All these words and their ideas can not go well with the exuberance of *śṛṅgārarasa* generally. Here *śṛṅgāra* is brought in mainly to sustain the interest of the readers.¹⁵

The second part of the Śāntanu's life centres round the heroic activity of his first son Bhīṣma. Making him as the *ālambana*

¹³ अविरोधी विरोधी वा रसोऽङ्गिनि रसान्तरे । परिपोषं न नेतव्यस्तथा स्यादविरोधिता ॥
(ध्वन्यालोकः 3-24)

¹⁴ स्मित्वा ततः सा निजगाद भूपं नृसिंह नैवास्मि नृशंसवृत्तिः ।

जानीहि शुद्धिंजगतां दिशन्तीं भागीरथीं मां भवमौलिभूषाम् ॥ - (1 - 31)

¹⁵ विनेयानुन्मुखीकर्तुं काव्यशोभार्थमेव वा ।

तद्विरुद्धरसस्पर्शस्तदङ्गानां न दुष्यति ॥

(ध्वन्यालोकः 3 - 30)

Agastya delineates the sentiment of Dharmavīra in this context. Bhīṣma's initiative (उत्साहः) in making his father's desire a reality at the expense of his own pleasure and prosperity, provides the basic mood (स्थायीभावः) and the seed (बीजः) for the Vīrarasa of this context. Bhīṣma's terrible vow to remain a bachelor life long and to make the sons of Satyawatī the rulers of the Kuru kingdom denotes the second stage (i.e.) 'bindu' in the development of vīrarasa here. Thus he gets his father's wish fulfilled. Later he utilises all his energies in protecting his brothers. He goes to the svayamvara at Kāśī and brings the three brides to make them the wives of his brothers. One among the brides is in love with king of Sālva. Hence she is sent back to him (प्रकरी) The other two girls are married to his brothers Vichitravīrya. Vichitravīrya is coronated (कार्य) but he dies childless. His other brother is killed by a Gandharva king in a battle. Thus the ambition of the Dāśa king, the aspirations of Satyawatī and also the initiative of Bhīṣma all finally end in sorrow and misery.¹⁶

Thus the entire first canto contains, and also culminates in a tone of despair leaving an initial experience of the mood of dejection (निर्वेदः) in the reader's mind. In this canto Agastya does not fulfill the depiction of śṛṅgāra and vīra but a moderate treatment of them is only given.

SECOND CANTO:-

The whole of the Second canto deals with the efforts of the Kuru family to beget children and in every such attempt a feeling of surprise (अद्भुतः) pervades, and on many occasions it is sage Vedavyāsa, who has become the ālambana for that mood of surprise. Thus on the whole, in this canto the sentiment of surprise dominates. Vedavyāsa's birth on an island of the river Yamunā, and his part in producing the heirs to the Kuru throne, his part

¹⁶ तेनोन्मदेन करिणोव गदेन तस्मिन् आवासवृक्ष इव राजनि हन्त भग्ने । अन्यत्र किञ्चिदवलम्बनमाप्नुवन्तः शोकाक्कुलाश्व कुरवः शकुना इवासन् ॥ (1-92)

in making the fallen foetus of Gāndhārī to bear fruit hundred-fold etc., and the birth of Karna and the Pāṇḍavas by divine grace are surprising events at every moment. In addition to all these, in the great epic king Pāṇḍu's expedition, his valour in hunting, and his dalliance with his younger wife Mādrī during spring season are well described. Agastya skilfully introduces only such descriptions capable of producing feelings that help the chief sentiment (i.e.) *śāntarasa* of the Kāvya.

The narration of the expedition of Pāṇḍu is completely eliminated by Agastya and only a simple reference to it is made. The love affair of Pāṇḍu can not be eliminated because of the crucial role it played in his life. Hence the description of the spring season and the change in the mental make-up of Pāṇḍu after he is cursed are also well described to suggest the *śāntarasa*. Both the *vira* and *śṛṅgāra* rasas are not conducive to the *śāntarasa*. So the story part that can project the *vīrarasa* namely the above mentioned expedition, is eliminated here and the other part, namely the description of spring season with its south-wind which is an *uddīpana* of *śṛṅgāra* is made to suggest impending death and nirveda too which helps *śāntarasa*.¹⁷

In this Kāvya Pāṇḍu leaves behind all pleasures and ornaments that go well with the enjoyment of senses and takes to saffron clothing.¹⁸

His hand which was hitherto accustomed to playing on the lofty breasts of the lady-loves has now become an instrument to cut the 'kuśa' grass.¹⁹

¹⁷ अथानिलैर्दक्षिणदिङ्मुखागतैः कृतान्तदूतैरिव कृष्टमानसः ।

महीपतिमर्धवलब्धयौवनं स मदपुत्रीसहितो ययौ वनम् । (2 - 102)

¹⁸ समं सुखैर्वैषयिकैर्विभूषणा न्यपास्य वल्कं वहता जटाभृता ।

चिराय पत्नीसहितेन पाण्डुना तपो वितेने शतशृङ्गवासिना । (2 - 60)

¹⁹ नखम्पचस्त्रीकुचमर्दनेचितो करीन्द्रकुम्भाहतिकेळिलम्पटः ।

स तेन भीताभयदानदीक्षितः कुशाङ्कुरादानविधौ कृतः करः ॥ (2 - 61)

His hand which is used to handle the bow-string and had thus became rough, and which is used to hit the head of great elephants and had thus become hard has now become accustomed to cutting the sacrificial grass (समिधः) for the sacrifices.²⁰

Here Pāṇḍu is said to be in the penance grove quite as if he were in his kingdom.²¹

Thus Agastya very beautifully makes the uddīpana vibhāvas of vīra and śṛṅgāra serve as the accessories in developing their almost opposite sentiment namely śānta. And the sentiment of this canto namely the surprise, with its aura of divinity is not so much against śāntarasa of the Kāvya.

THIRD CANTO:-

The third canto has many incidents. It starts with the narration of the manifestation of jealousy in Suyōdhana towards Bhīma. Gradually that jealousy in him turns into an evil mind and he tries various means to kill Bhīma and the Pāṇḍavas too. But Bhīma always comes out successfully in the end. And the failure of Suyōdhana in his attempts makes us realise the futility of all such evil actions. This further prepares our minds to the experience of the sentiment of Śānta. Bhīma's success and his achievement of the divine marvellous strength of thousand elephants, provides the base for the delineation of Vīra and Raudra rasas in him later in this Kāvya. The next incident in this canto is the exhibition of the skill in martial arts by the young princes and the acquisition of special weapons by Arjuna, in whom also the Vīra and Raudra rasas are depicted well later in this Kāvya. This part of the story picturises the qualities of all the important characters in the Kāvya. Suyōdhana's jealousy and enmity towards the Pāṇḍavas, Karna's envy and rivalry towards Arjuna, Bhīma's acquisition of extraordinary strength,

²⁰ धनुर्गुणामर्शनकर्कशाङ्गुलिर्महेभकुम्भाहतिनिष्ठरोदरः ।

दिने दिने होमसमिद्धिभञ्जने विवेद हस्तोऽस्य न जातु वेदनाम् ॥ (2 - 62)

²¹ तपोवने राज्य इव स्थितो विभुर्मृगैर्विनीतैः सह बध्द सौहृदः ।

निगृह्य शत्रूनबहिस्थितानयं प्रवर्धयामास तपोमयं धनम् ॥ (2-63)

Arjuna's achievement of special skill in archery and Dharmaja's coronation as heir-apparent and his popularity with people, the birth of the Heroine of the Kāvya namely Draupadī are all described here.

Thus various pursuits of human endeavours of different characters of the main theme are initiated in this canto and the origin of the rivalry between the cousins is also presented here. Thus this canto gives out the seed, technically called 'Bīja' for the main theme of the Kāvya.

The episode of Drōṇa and Drupada is taken here as the basis for vīrarasa to be depicted in Arjuna. In it all the uddīpana vibhāvas of vīrarasa are described. Beating of war-drums, movements of armies, dialogues that arouse martial spirit, use of divine weapons are described.²²

Mainly the righteous initiative and heroism of Arjuna is presented well. The very first battle of this Kāvya in which Arjuna takes part and wins is described here. And in this context Agastya intelligently brings in a simile. Arjuna's knowledge in archery is compared to the divine Veda, and the very first and initial exhibition of it in the fight against Drupada is compared to 'Prajāva' (i.e.) the first and the supreme syllable of the entire Vedic lore.²³

With this comparison the whole skill of Arjuna here and also elsewhere in this Kāvya, and its consequent delineation of vīrarasa basing on him, are all made subordinate to the primary sentiment śānta which is symbolised here as the vedic lore. Here vīrarasa can be taken to its heights, but its exuberance here may stand in the way of śāntarasa. Hence Agastya exhibits a spirit of restraint in developing vīrarasa, as suggested by Ānandavardhana in his DHVANYĀLŌKA²⁴

²² पांसुभिः पटहनिस्वनैश्च खं रुन्धता सह बलेन निर्ययुः । (3 - 56)

पौरवद्विरदबृंहितश्रवात्पार्षतस्य बलमुद्धतं पुरात ॥ (3 - 58)

²³ पार्थशौर्यनिगमस्य तादृशस्तद्रूपं प्रणवतामुपागमत् । (3 - 59)

²⁴ विरुद्धैकाग्रयो यस्तु विरेधी स्थायिनो भवेत् । स विभिन्नाश्रयः कार्यस्तस्य पोषेऽप्यदोषता ॥

and brings in vīrarasa to such an extent only as to sustain the interest of the reader that too taking an upanāyaka as the ālambana. Next comes the narration of the birth of Draupadī and Dhṛṣṭadyumna from the special sacrifice Drupada performs. Here the mention of the dangerous consequences that are going to take place as a result of the birth of the heroine Draupadī brings to our mind the futility of the spirit of revenge and the vanity of Drupada.²⁵

And this leads us further in the realisation of the true nature of mundane pursuits. Here the presence of the uddīpanavibhāvas and anubhāvas of the vīrarasa in Bhīma and Arjuna, who can be technically called the upanāyakas, will not stand in the way of the primary sentiment namely śānta.

The description of the coronation of Dharmaja as heir-apparent is the next incident in this canto. Here his virtues are also suggested. As a contrast the envy in Suyōdhana and his attempts to drive Dharmaja away from the kingdom, are also described. The canto comes to a close with the description of Dharmaja's fortitude in accepting his elder uncle's advice to leave for Vāraṇāsvata. The adjectives used to denote Dharmaja here are capable of expressing some of the vibhāvas of śāntarasa. As per sage Bharata pious thought (आशय शुद्धिः) equanimity of mind in both pain and pleasure (सुखदुःख समानता) and steadfastness (स्थैर्यः) are the three qualities to be present in a hero of śāntarasa. All the three are described in Dharmaja here. The expression प्रथमो मनस्विनां is explained in the commentary MANOHARĀ²⁶ as स्थिर चित्तानां प्रथमः श्रेष्ठः इति Thus this canto gives out the background of the characteristic features of both nāyaka and pratināyaka of this Kāvya. Thus the seed of the main sentiment is further strengthened.

²⁵ कल्पितार्जुनविकासयाऽनया प्रावृषेव नवपद्मकाननम् ।

क्षत्र मुद्धतमुपैष्यति क्षयं कृष्णयेति दिवि वागजृम्भत ॥ (3 - 75)

²⁶ P.P.S. Sastry's Edition of the first three Cantos of BĀLABHĀRATA with MANOHARA (Commentary)-Vāni Vilas Press Edition, 1939 - page No. 123.

FOURTH CANTO:-

The fourth canto starts with the narration of the precautions that Dharmaja undertakes during their stay at *vāraṇāvata*. Afterwards this canto mainly deals with the heroic pursuits of *Bhīma*. Hence it is the *vīrarasa* that dominates the context. *Śṛṅgāra* and *Hāsyā* are brought in as accessories to *Vīra* but because of its description in the *upanāyaka*, in spite of its exuberance *vīrarasa* does not hinder the experience of primary *śāntarasa* of the *Kāvya*.

The first exploit of *Bhīma* deals with the initiative in giving protection to his mother and brothers. He carries them all single handed from the burning house of lac to a place of safety in a forest. Next is his fight with the *Hidimbāsura*. Here *śṛṅgāra* is introduced when *Hidimbī* the sister of that demon approaches *Bhīma* with a desire to marry him. *Agastya* says that "*Hidimbī* is like the beautiful goddess of that forest, who has come there as if to get all evil cleared off from that forest"²⁷ (i.e.) by the killing of demons by *Bhīma*.

By such an expression here *Agastya* clarifies the relative importance of *vīra* over that of *śṛṅgāra* touch, brought in here. This love affair of *Hidimbī* serves as a test for the spirit of heroism in *Bhīma*. *Hidimbī* tries to lure him with amorous gestures and finally asks him to accompany her to some far away place to enjoy her beautiful company. But *Bhīma* refuses her request by telling her that he can not leave his mother and brothers in such a plight simply fearing for a demon. The real fight starts on the arrival of *Hidimbāsura*. His anger, his reddened eyes, knotting of his eyebrows, and his terrible gestures aiming at the killing of *Bhīma* are well described rousing the emotion of the readers.²⁸

Almost all the *anubhāvas* of *vīrarasa*, are presented in *Bhīma*

²⁷ कोपि योषिदथ रूपशालिनी पाण्डवेन ददृशे परिष्कृता ।

अगतेव वनमस्तकण्टकं स्वेन कारयितुमस्य देवता ॥ (4 - 14)

²⁸ रोषवह्निःकणवर्षिलोचनं भीषणभ्रुकुटिभिर्भ्रदाननम् ।

सृक्विणीरसनया लिहन्मुहुः प्रादुरास पुरतो निशाचरः ॥ (4 - 23)

in this context. Step by step the feelings of the readers are elevated to an exalted condition, on reading the descriptions here. The fight between Bhīma and Hiḍimbāsura starts and the description of their war cries are well narrated in detail and the experience of exhilaration (हर्षः) and astonishment (विस्मयः) in Kuntī, in the other Pāṇḍavas and in Hiḍimbā herself, who are all standing as witnesses to that fight are also described. The descriptions of the surroundings (i.e.) the trees and birds on them, with all the details of their movements on seeing that terrific fight heightens the experience of the vīrarasa of the context. Hiḍimbāsura is finally killed and Bhīma marries Hiḍimbā on the advice of Dharmaja in order to give her company till she begets a son. Thus, again the touch of śṛṅgāra is brought in and the union of that couple is described. Their mutual love, and the description of the place of their enjoyment are also depicted and with the narration of the birth of the valourous Ghaṭotkaca śṛṅgāra consummates. But Agastya's description of Ghaṭotkaca here skilfully makes the whole episode to subserve the experience of śāntarasa. शक्रशस्त्रपतनाह्वक्षसम् (4 - 35) is an adjective used to denote the new born son of Bhīma. The idea that he is fit to fall down on the charge of the Indra's weapon, is a hint of the impending death of that son. This makes the pleasure of the love- making of the couple Bhīma and Hiḍimbā, simply transitory and futile. In the epic MAHĀBHĀRATA in the context of Ghaṭotkaca's birth, his capacity to withstand the divine weapons of a great hero like Karna is described. But in view of the primacy of śāntarasa of the Kāvya Agastya changes it and brings in the above mentioned adjective to suggest the transitory nature of the pleasure of the love episode of Bhīma with Hiḍimbā.

In the latter part of the narration a beautiful presentation of the vīrarasa again, with the active support of hāsya is present. Here the initiative (उत्साहः), the basic mood, in Bhīma to fight the terrible Baka is not in any way mixed with any personal gain. Simply in order to protect the poor brāhmin lad, Bhīma takes up this adventure. Thus the sublimity of vīrarasa is well envisaged. Initially the pitiable

predicament of the Brahmin family is described.²⁹ Then step by step the *vīrarasa* is delineated. Bhīma's preperation in going to Baka's abode is narrated first.³⁰ And the description of the terrifying atmosphere around Baka's abode and Baka's appearance on the scene are described.³¹ The defiant spirit of Bhīma, his fearlessness and the gestures of indifference to the presence of the enemy are all beautifully described in detail. Bhīma goes on eating the food he has brought quite oblivious of the presence of Baka. The infuriated Baka hits him with his fist. In this connection Agastya says that Bhīma receives the blows sportively, feeling that they will help in shaking him up into his shape after a heavy meal.³² This is an *anubhāva* natural to the hero of the *vīrarasa*.

In the epic story after this episode, the narration of the birth of Draupadī and her brother are given. Agastya feels that the narration of it in the present context in his *Kāvya*, may lessen the effect of *vīrarasa*. Hence he pushes that episode back into the previous canto, where the feelings of astonishment over that incident will go well with the context.

Thus the whole of the admixture of *vīrarasa* with *śṛṅgārarasa* present in the first part (Hidimbā episode) is made subordinate to *santarasa* by suggesting the death of Ghoṭotkaca. But the *vīrarasa* of the Bakāsura episode which is of an exalted nature (i.e.) helping a person in need, is not in any way made subordinate to any other *rasa* in its relishability. In spite of its exuberance, it became a subordinate to *śāntarasa* because of its description in an *upanāyaka*.

²⁹ पुत्रकस्तु कुलतन्तु रेष मे कन्यका यदि परस्व मुच्यते ।

भर्तुरस्य विषहे न विप्लवं मामयं न ददाति मृत्यवे ॥ (4 - 42)

³⁰ पूरितं शकटमोदनादिभिर्युक्तधुर्यमधिउह्य निर्ययौ ॥ (4 - 47)

³¹ कङ्कजम्बुककदम्बकाकुलैराचितं नरकरङ्कराशिभिः ।

झिल्लिका मुखरसाल मासदत्पूत गन्धि पुरुषाद काननम् ॥ (4 - 48)

³² स्वैर मभ्यवहते रनन्तरं प्रत्युवाच परिमार्जितोदरः ॥ (4 - 54)

FIFTH CANTO:-

In the fifth canto the basic moods of *vīra* and *adbhuta* rasas are introduced, but they remain unfulfilled by themselves and help the development of the primary sentiment *śānta*. In this canto the various *vibhāvas* of *śānta* are just mentioned in Dharmaja. Thus the *vibhāvas* of *Śānta* are just mentioned in Dharmaja. Thus the *Vibhāvas* of *vīra* and *adbhuta* sustain the interest of the reader here and the *uddīpana* *vibhāvas* of *śānta* introduced here keep up the thread of the process of experience of *śānta* that pervades the entire *Kāvya*.

The *anubhāvas* of *vīra* are presented in Arjuna here. His initiative (उत्साहः) is in hitting the target in *Draupadī* *swayamvara* to marry her. The introduction of the various suitors provides a foil to the heroism of Arjuna. The description of their respective talents and their failure to hit the target enhances the effect. The envy in the suitors who fail in their attempts and their consequent efforts to fight the *pāṇḍavas* adds to the building-up of the heroic sentiment and the success of Arjuna over all of them leads further to the heights of *vīrarasa* of the context. Its zenith is yet to be realised and just when the mind of the readers is going to reach the realms of *rasānanda*, Agastya diverts it to the next incident of the story and thus introduces a mood of surprise. Generally its nature is of appreciation.³³ Instead of that a surprise is here clubbed with the *vīra* of the previous incident. It is the surprise that results on hearing the miracle of the story of *Nālāyani*. In this context the sentiment of surprise is introduced first when *Kuntī* advises her sons to share equally the alms (बिक्ष) they have brought in and this basic mood of surprise reaches its high point when the story of the previous births of *Draupadī* are narrated. Thus the side story technically known as 'Patāka' namely the *Nālāyani* episode and the information about the previous births of the *Pāṇḍavas* fill

³³ हास्यो भवति शृंगारात् करुणो शौद्रकर्मणः।

one with wonder. Here every verse introduces a type of surprise. Nālayani's pitiable life of austerity, her penance, Śiva's favour, the plight of the five Indras etc., are all quite surprising at every step. The ecstasy of wonder on hearing the marriage of Draupadī by all the five brothers suddenly diminishes, when Agastya describes the marriage rituals making mainly Dharmaja the bridegroom. The description of Dharmaja's coronation, his desire to go round the new city in an open procession are well presented. Thus the indulgence of Dharmaja in the discharge of worldly duties expected of his marriage, and his realisation of the duty to govern the people, his obedience towards elders as he leaves for Khāṇḍavaprasta on the advice of Dhṛtarāṣṭra his यम and नियम his initiative in achieving agreement among the brothers as suggested by Nārada, reveal the main qualities of a Hero in the context of śāntarasa. In the same context the epic contains a dialogue between Dharmaja and Arjuna where the former asks the latter to marry Draupadī himself, but Arjuna refuses to do so. Here Agastya writes that Dharmaja openly declares his desire to marry Draupadī before his mother, when she is worried much over her own statement asking all the brothers to share the fruit without knowing that it is a lady. His desire to marry Draupadī, and his aspiration for, and joy over the coronation etc., are not against the delineation of śāntarasa in him. He is not a recluse hence marriage and pursuit of natural Kṣatriya duties are not against śānta. All these are passing phases of human emotions. His natural disposition is only equanimity, peace and poise. At the end of the canto Agastya says that Dharmaja arrives at an agreement with his brothers regarding their marital life with Draupadī. This shows how much restraint he has got regarding sexual relations.

On the whole, the predominance of the divinity in the form of Lord Śiva suggested here in the Nālayani story becomes an uddīpana vibhāva of śānta, and thus the whole episode helps the primary sentiment śānta.

SIXTH CANTO:

The sixth canto again presents an admixture of both *śṛṅgāra* and *vīra* rasas taking Arjuna as the *ālambana*. He is an *upanāyaka* and so the depiction of them in him, even at their maximum in no way obstructs the experience of the primary sentiment of the *Kāvya*. All the virtuous qualities of Arjuna are presented before us. One day a brahmin comes to him complaining about his stolen cows and seeks Arjuna's help in recovering them. It is a just cause hence Arjuna though unwittingly violates even the mutual agreement among the brothers and goes into the palace where Dharmaja and Draupadī are sitting in privacy. He knows the consequences but he prefers to help a brahmin and thus courts year-long pilgrimage.

This pilgrimage of Arjuna is full of his amorous exploits along with his spiritual pursuits. He marries Chitrāngadā, ulūcī and Subhadrā. In the case of the first two his restraint in one way or other is also shown. And the episode of his marriage with Subhadrā is a beautiful delineation of *śṛṅgāra* rasa in all its excellence. All the stages required for the full development of *śṛṅgāra* are present here. For this purpose Agastya slightly alters the story content of the epic MAHĀBHĀRATA. According to the Epic in the course of his pilgrimage, Arjuna goes to Dvāraka and there he sees Subhadrā by chance and falls in love with her and on the advice of Śrīkṛṣṇa, forcibly takes her away to Hastināpura and marries her. In view of the delineation of *śṛṅgāra* rasa Agastya modifies this slightly.

In BĀLABHĀRATA Arjuna arrives at Dvāraka under the guise of a Sanyāsin (यतिः) with a deep desire for Subhadra the sister of Kṛṣṇa. He seeks the help of Śrīkṛṣṇa in his love affair. Śrīkṛṣṇa skilfully arranges the interview of the couple. Arjuna's love for Subhadrā forms the seed (i.e.) Bija of this sub-plot and his attempts to get her hand denote what is technically called the sprout (i.e.) Bindu. Thus his love for Subhadrā grows and a nice description of the love sickness of Arjuna is given and the description of the rainy season which enhances the love sickness in him is also

described here.³⁴ Then Śrīkṛṣṇa plans in such a way that the false hermit is invited to the royal palace and there Balarāma entrusts Subhadrā with the duty of serving him (Arjuna). The third stage in the sub-plot namely Patāka is also introduced here. Thus, though the impediments occur, the hero Arjuna is sure that he can fulfill his desire. The mutual feelings of the lovers are portrayed well here. On observing the shoulders of the false sage that are hardened by the constant use of the bow-string, Subhadrā identifies him as Arjuna and expresses her interest for him in a subtle way. She asks the false sage whether he has seen Arjuna any where during his long travel. Arjuna immediately reveals his identity and proposes marriage that same night. Subhadrā expresses her acceptance silently and is taken away by her lady-friend to the palace of Devakī, her mother. Then Śrīkṛṣṇa manages things in such a way that all their relatives including Balarāma, leave for Antarīpa for a special festival and meanwhile he arranges the marriage of his sister with Arjuna. God Indra arrives on behalf of Arjuna and in the presence of both Kṛṣṇa and Indra, the marriage is solemnised. Then Arjuna takes Subhadrā away from Dvāraka, after defeating the guards of the city who obstruct his way. Later on both kṛṣṇa and Balarāma bless the couple with due presents at Hastināpura. Afterwards Subhadrā gives birth to a son called Abhimanyu. Thus the seed of love sown in the heart of Arjuna passes through various stages of growth and of course with the help of Śrīkṛṣṇa.

Finally this canto comes to a close with the description of the burning of the Khāṇḍava forest. Here God Agni comes in the guise of a Brahmin seeking the help of Arjuna to fulfill his desire. Arjuna promises his help and to keep his word he fights a fierce battle even against his divine father Indra. A beautiful and lengthy description of the fight between Arjuna and Indra is

³⁴ मदनायुधमर्दितस्सवीरः करकासाशुचः कदम्बवातान् ।

present in this context introducing various word-pictures that go well with the *vīrarasa*.³⁵

SEVENTH CANTO:-

The seventh canto presents an exposition of the different *anubhāvas* in Dharmaja that are conducive to the appreciation of *śāntarasa*. An admixture of the moods of *adbhuta*, *vīra* and *raudra* rasas are also present here. This canto starts with the narration about the construction of a divine assembly hall by Maya. Maya presents a mace to Bhīma and a conch to Arjuna, but nothing to Dharmaja. This suggests the disinterestedness of Dharmaja towards possessing any such mundane vanities.

Afterwards on receiving the message of his father Pāṇḍu conveyed through sage Nārada, Dharmaja decides to perform the *Rājasūya* sacrifice. Then Śrīkrṣṇa tells him that unless Jarāsandha is killed the performance of *Rājasūya* will be a difficult task. Thus to accomplish the desire of Dharmaja in performing *Rājasūya* sacrifice, fighting and killing of Jarāsandha becomes a must. Hence the *vīrarasa* depicted in the Jarāsandha episode has become subordinate to *śānta* symbolised in the performance of sacrifice by Dharmaja. According to Narada's suggestion, performance of this sacrifice leads to heavenly pleasure.³⁶

The description of *vīrarasa* here starts with the praise of the greatness and invulnerability of Jarāsandha the antagonist in this particular episode. Knowledge about the defeat of Śrīkrṣṇa at his hands many a time, enhances the feeling of appreciation of the contextual *vīrarasa*. The mention of the boon bestowed by Caṇḍakaśika on Jarāsandha and the information that there are eight thousand princes held as captives in his palace, still further enhances such an experience. On hearing the declaration of Śrīkrṣṇa that Bhīma can kill Jarāsandha, our minds are prepared

³⁵ विबुधाधिप सूनुना विसृष्टैर्विशिखै रथं विलूयमानमूर्ध्ना ।

मणयः फणिना मिवप्रकीर्णाः स्फुट मेक्ष्यन्त विहायसि स्फुलिङ्गाः ॥ (6 - 88)

³⁶ दिष्ट्या तदेनमुपगम्य निरस्तविघ्नमर्धासनं सुरपतेरधिवत्स्यसि त्वम् । (7 - 7)

to realise the valour of Bhīma who is the actual hero of the *vīrarasa* depicted in this context. When Śrīkṛṣṇa wants to have a duel with Jarāsandha, the latter refuses to fight with him on the ground that he is not a Kṣatriya. He discards Arjuna as a boy and chooses to fight with Bhīma who is famous for his physical strength.

The fight of Bhīma with Jarāsandha is described in detail.³⁷ Jarāsandha is killed and on hearing the news Dharmaja feels assured about the sure success of the sacrifice. This clearly indicates subordinate nature of the heroism of the Bhīma to the *śāntarasa*.

The conquests of the four quarters by the four brothers of Dharmaja, with all their heroic deeds presents a beautiful exposition of heroism and all such descriptions are effected simply to enhance *śāntarasa* as the initiative of all the brothers is only to make of the Rājasūya sacrifice, which is a religious rite, successful. Thus the sacrifice is completed with the special honour conferred on Śrīkṛṣṇa who is himself known as the यज्ञपुरुषः and the embodiment of Vedic lore. The wealth accumulated in the form of presents from various kings in connection with the sacrifice, is given away by Dharmaja to deserving Brahmins. This generosity of Dharmaja impresses our minds much more than the experience of *vīrarasa* in this context.

A description of the jealousy of Suyōdhana at the achievement and prosperity of Pāṇḍavas is given here after the Jarāsandha episode. Next Suyōdhana's consultations with his uncle Śakuni and friend Karna and the plan to conduct the game of dice with an evil intention of depriving the Pāṇḍavas of their prosperity are well narrated. The whole incident where in Draupadī is insulted at the court, is so powerfully depicted by Agastya that along with Bhīma and Arjuna even the reader is moved and filled with a desire for revenge, but not the steadfast and righteous Dharmaja.

³⁷ तौ मण्डलेषु विविधेषु कृतप्रचारौ पादाभिघातपरिकम्पितमेदिनीकौ ।

One by one the evil intentions and misdeeds of Suyōdhana are described preparing the background for the development of the mood of anger and consequent raudrarasa in Bhīma.³⁸ Insults hurled at Draupadī, when she is dragged into the court-hall rouse the anger in Bhīma so much, that he takes a terrible vow that he will break open the chest of Duśśāsana and drink his hot blood, and that he will also kill Suyōdhana by breaking his thigh on the battlefield. The vibhāvas of raudrarasa (uddīpana and anubhāvas) like reddened eyes, knotting of the eyebrows, horriplation, sweat, cracking of the teeth in anger, haughty dialogue etc., are well described.³⁹ Here Agastya adopts such a style of language that suits the sentiment. But raudrarasa is not taken to its peak here. Unless the result of the anger (killing of the culprit) is clearly manifest, the Raudrarasa can not reach its zenith. The poetic situation of the particular context is so tense and emotions of all are burning like latent volcanos. Here Agastya says that the insults hurled at Draupadī are like the tempestual wind. Bhīma is like a cloud. By the contact of that tempestual wind the cloud starts drizzling.⁴⁰ It is like the sweat on Bhīma and the drizzling forbodes the destruction of the kings who are like the wild fire of a forest. Agastya here compares Bhīma's anger to the thunder-bolt.

In such a context the cool and calm composure of Dharmaja strikes a note of surprise, but it is his restraint and equanimity that overrules all the emotions of his brothers. With a steady pen Agastya depicts the character of Dharmaja here. Dharmaja is neither pulled down nor blown high with the fall and rise of

³⁸ कृष्णां विजित्य शकुनौ कृतसिंहनादेदृष्टो हसन्कुरुसुतस्सह सूतजेन ।

भद्र त्वमानय वधूमिह पाण्डवानां दासीं विधास्य इति वेत्रिणमाबभाषे ॥ (7 - 72)

³⁹ क्रूरक्षणान्तिकनिवासभुवा भियेव दूरं भुवोर्युगलमुन्नतमुद्रहन्त्या ।

आलक्ष्यत भुकुटिरस्य ललाटसीमि क्रोधात्मकस्य नवधूमशिखेव वह्नेः ॥ (7 - 84)

⁴⁰ गर्जन्प्रियानिकृतिमारुतघट्टनेन भीमाम्बुदः क्षरितधर्मपयः कणौघः ।

राजन्यवंशवनदाहनिदानभूतं क्रोधं कृशानुमिव वैद्युतमुज्जगार ॥ (7 - 83)

fortunes. He is an honest king, an upright householder. He is a man of self-realisation. He performs the Rājasūya sacrifice only to attain religious merit that too on the advice of his father. He is not after mundane prosperity. But his prosperity causes envy in Suyōdhana which leads to the game of dice. Remarking that Dharmaja's participation in the game of dice is preordained by divine dispensation Agastya tries to exonerate Dharmaja in this unethical action.⁴¹ His own brother Bhīma questions his right and propriety in placing Draupadī as a wager. Dharmaja is provoked by circumstances and criticised by his brother Bhīma. Yet we see him unruffled and silent to all such comments. Here Agastya suggests the future destruction of all the kings of the world.⁴²

Dharmaja openly declares that the game of dice leads to enmity and says that he is sitting down to play the game with no malice or avarice. Even during many insults and provocations the unperturbed mind and the equanimity exhibited by Dharmaja is exemplary. It is his adherence to the given word to play the game and to abide by the conditions accepted in the play of the game that is exhibited so well here. This is the key incident of the Kāvya.

This incident gives the major twist to the plot, a powerful stirrup to the emotions of the characters of the Kāvya and a phillip to the inquisitive interest of the reader. It is technically known as 'Prakarī' of the plot. Here all the important characters of the Kāvya are made to emotionally act and interact. And finally the divinity in the form of Śrīkr̥ṣṇa comes to the rescue of the devoted Draupadī when all other interested persons are helpless. Draupadī's devotion and divinity's response presented here make this incident go well with main sentiment.

⁴¹ श्रुत्वा तदागमनहेतुमजातशत्रु वैरं दुरोदरविधावपि शङ्कमानः ।

चक्रे मतिं सपदि चेतसि गन्तुमेव दैवं हरत्यहितकांक्षि विवेकमुद्राम् ॥ (7 - 58)

⁴² प्रज्ञादृशः क्षितिपतेः पुरतस्सभायां प्रत्येकमासनगतेषु नराधिपेषु ।

धर्मात्मजश्च कुरुनन्दनमातुलश्च क्षत्रान्तहेतुमथ देवनमादधाते ॥ (7 - 66)

EIGHTH CANTO:-

The eighth canto starts with the description of the Hero Dharmaja and his association with such pious people like Dhaumya. The desire to keep the company of pious people, sages etc., is considered as one of the vibhāvas in the depiction of śāntarasa. Then starts the Episode of the 'Māyākīrāta' which conveys the vīrarasa. Here the ālambana is Arjuna and the basic mood (स्थायी) is his initiative (उत्साहः) to gain divine weapons from God Śiva with which Pāṇḍavas want to win the enemies. For that he goes to mount Kailās. The description of Himavān and the divine Gaṅgā provides the mental mood congenial for deep penance. Divine spirit permeates the entire atmosphere. Agastya writes that Arjuna's fatigue due to his long journey is relieved by the sweet, fragrant, mild breeze coming out of the Gaṅgā waters.⁴³ Thus the description here provides the background for the depiction of Dharmavīra in Arjuna. Arjuna takes to consecration (दीक्ष) and becomes equal to the divine tree (कल्पवृक्षः). He performs penance subsisting himself some times on lime fruits and at other times on mere leaves of different trees, water, and simple air.⁴⁴

God Śiva comes there under the guise of a Kīrāta and tests the devotion of Arjuna. A beautiful description of God Śiva and Pārvati is given here. The gradual growth of the Dharmavīrarasa through all its stages namely 'Bīja', 'Bindu', 'Pātākā' etc., is also present here. Arjuna's desire to secure divine weapons can be called the 'Bīja' the seed and his efforts in that direction, namely the rigorous rules he follows in doing penance at the Himālayas provides the second stage namely the 'Bindu' and the story of demon Mūka and the fight between Śiva and Arjuna denotes the

⁴³ तमिन्द्रकीले शिखरेऽस्य भूभूतः कृताधिरोहं कृतिनां पुरस्सरम् ।

पृषदिभरश्मस्खलदूर्मिजन्मभिः र्हीताध्वखेदं विदधे वियन्नदी ॥ (8 - 7)

⁴⁴ फलेन पर्णेन जलेन वायुना स्थितिं शरीरस्य सकल्पयन्क्रमात् ।

उपोढकाश्रयोधि कनिर्मलोऽन्वहं बभूव पक्षे बहुले यथा शशी ॥ (8 - 9)

stage 'Pataka'.

In this incident the dialogue between Śiva and Arjuna is so beautifully written, that it enhances the basic mood of 'Utsāha' in Arjuna. The various uddīpana vibhāvas of the fight are well described.⁴⁵ The battle follows and finally Arjuna is defeated by God Śiva. After his valour fails it is Arjuna's devotion to God Śiva that helps him to realise his cherished aim of getting the divine weapon 'Pāśupata'.

Later on Arjuna is taken to heavens by Indra, to give him some more divine weapons. During his stay in heaven there is a test for his manliness and restraint by Ūrvaśī. She courts him and he refuses her advances keeping in mind her relationship with his father Indra. Frustrated Ūrvaśī curses him to become an eunuch. God Indra after hearing this news announces that the curse Arjuna gets from Ūrvaśī will be of much help during the thirteenth year of exile. The Ūrvaśī story establishes the virtue of restraint in Arjuna.

Later on Dharmaja plans to go on a pilgrimage. Along with his other brothers and wife he visits the Naranārāyaṇa hermitage. Pilgrimage and visits to hermitages are quite well known as the uddīpana vibhāvas of Śāntarasa. Thus in this canto, in between two uddīpana vibhāvas of Śāntarasa the Dharmavīra in Arjuna is described and it helps the main sentiment Śāntarasa it is depicted in an anunāyaka.

The next incident of this canto is the episode describing the Sougandhikāharaṇa. Here Agastya describes Bhīma as a man fond of adventure (प्रियसाहसः). He goes to fetch the Sougandhikā flower on the request of Draupadī. The final incident described in this canto is the killing of Nivātakavachas by Arjuna on the request of Indra using the divine Pāśupata. In both the episodes various

⁴⁵ विहायसि च्छादितदिग्भिरावृते पिनाकगाण्डीवविनिस्सुतैश्शरैः ।

क्षणेन निश्शेषमिवाथ चूर्णिता खेरलक्ष्यन्त न कुत्रचित्कराः॥ (8 - 35)

स निर्दयैर्गाण्डिवताडनैर्यथा मुदं दधौ मूर्ध्नि विमर्दितेन्दुभिः ।

तथा न लीलाकलहेषु संव्रतः पदप्रहारैर्दुहितुर्महीभूतः॥ (8 - 39)

uddīpana vibhāvas related to vīrarasa are described in detail.

NINETH CANTO:-

The ninth canto mainly brings out the qualities of Dharmaja and thus helps the depiction of Śāntarasa. There are four incidents and in three of them Dharmaja's character is well established providing accessories in developing Śāntarasa and the fourth also suggests his greatness in contrast with the 'Dānavīra' of Karna who gives away his armour to Indra and takes Śakti so that he can kill his main rival Arjuna. On a similar occasion in the Yakṣa episode Dharmaja offers his life for the sake of his brothers and when he is asked to choose the life of one of his brothers he chooses Nakula. He does not choose neither Bhīma nor Arjuna, who are famous for their strength and valour and who would be of much help in regaining his kingdom.

In this canto the first is the episode of Ghoṣayātra, where in Suyōdhana arrives with an intention to insult Dharmaja. Immediately a battle takes place between the armies of Suyōdhana and the Gandharva king. There is much fighting. Agastya compares the battle to a sacrifice where Lord Death is the chief of the ritual and the different war cries that are uttered are all like the mantras of the sacrifice. Being invited by those mantras, Angels make their presence felt in the skies. Thus the war depicted here become an accessory to Śāntarasa as it suggests a sacrifice. Here Karna is made to flee from the battlefield. In its narration Agastya brings in a word which suggests the nature of Karna. Here the use of the word अंगराजः reminds us of the hope and purpose of Suyōdhana in giving the Aṅga kingdom and suggests that Karna is unable to fulfill that.

In the same context Agastya uses the adjective अजातशत्रुः to denote Dharmaja. It reminds us of his spirit of equanimity. And when Bhīma heckles Suyōdhana Dharmaja says that it is not proper to keep silent when an outsider attacks ones own cousins and that the family fame also will be at stake if one of its sons is taken a

captive by enemies.⁴⁶

On his command both Bhīma and Arjuna, go, fight and bring back Suyōdhana. This heightens the quality of magnanimity in Dharmaja. Here Agastya says that Arjuna after defeating Citrasena takes Suyōdhana to Dharmaja who is holding the horn of the 'Ruru' deer. The use of the latter word and the description of it here brings in another uddīpana vibhāva of Śāntarasa namely the performance of a sacrifice.

Dharmaja later on leaves the Dvaita forest and reenters the Kāmyaka forest being requested by the animals residing in the former that have been left over after a heavy hunting. This shows the quality of compassion in the hero Dharmaja.

The Karna episode here provides a beautiful presentation of the sentiment of Dānavīra. Agastya has got a special affection, or sympathy for the character of Karna. While epitomising a great epic the author will have less scope to lighten a particular character unless it predominates the action of the plot. But Agastya introduces Karna as an abode of sympathy (कारुण्यनिधिः) devoid of miserly behaviour (अलुब्धवृत्तिः) and as the only resort of seekers of help (अर्थजनैकबन्धुः). Karna says that he is happy when he looks at the blossomed faces of the seekers after receiving presentations just like the Sun God is happy on seeing the blossoming lotuses.⁴⁷ He further says that "If people want it Karna gives away even life" thus goes the saying in the world and when Indra asks for it and if his request is refused the above saying and reputation (of him) will go"⁴⁸ and further he expresses that "Where the king of the three

⁴⁶ इत्युक्तवन्तं तमुवाच राजा वत्साधुना नार्हसि वक्तुमेवं ।

दायादवर्गस्य परस्परस्य स्थाने नकारः परतो हि निन्द्यः ॥ (9 - 12)

⁴⁷ द्विजन्मनां लब्धसमीहितानां तुष्यामि पश्यन्वदनानि दाता ।

फुल्लानि बालातपलम्भनेन भवानिव प्रत्यहमम्बुजानि ॥ (9 - 62)

⁴⁸ स्वान्याचमानाय जनाय कर्णः प्राणानपि स्पर्शयतीति रूढा ।

सुपर्वभर्तुः प्रणयस्य भङ्गाज्जनश्रुतिः काचिदियं प्रणश्येत् ॥ (9 - 63)

worlds is the seeker and the son of Sūrya is the giver, not only the armour even the precious life can be given away".⁴⁹

Karṇa further says that "if really Indra comes down and asks for the body armour for the sake of Pāṇḍavas he will give away such a mundane thing and earn immortal fame".⁵⁰

Finally Karṇa says that if the Sun God has real affection towards him, he should allow him to give away bodyarmour to Indra. Thus Karṇa performs a marvel by giving away his armour and here the dictum that "surprise (अद्भुतः) springs out of heroism" (वीरः) is clearly established.⁵¹

TENTH CANTO:-

The tenth canto deals with the Virāṭaparva story of the great epic. Here Pāṇḍavas enter the court of Virāṭa to live incognito for one year. they take different roles. Dharmaja enters the court under the guise of a 'Yati'. The saffron clad Dharmaja is welcomed by the king. In this context Agastya says that Dharmaja is like the quality 'Śama' and his brothers are like the other virtues that accompany 'Śama'. Dharmaja joins Virāṭa who is like an embodiment of Dharma. Thus Agastya clearly suggests that Dharmaja is the hero and 'Śama' is his basic mood and Śānta is the primary Rasa to be experienced in this Kāvya and the other Rasas are like the other virtues that are present in the other brothers namely Bhīma and Arjuna. Here Dharmaja himself declares that he is the abode of Dharma (धर्मभूः) and he is a 'Vratī' (यमनियमवान्) and he has enjoyed the pleasure of pilgrimage and he will aim at श्रेयसू (i.e) prosperity pertaining to higher life. Dharmaja is a man of truth and virtue. He can not speak lies. And so when he is compelled

⁴⁹ त्रिलोकनाथश्शतमन्युरर्थी राधासुतोऽयं पुनरर्थनीयः ।

आत्मा न विश्राणयितुं न योग्यः कियन्त्यहो वर्म च कृण्डले च ॥ (9 - 64)

⁵⁰ पृथासुतानां कुशलायदिष्ट्या याचेत चेदेव दिवोऽवतीर्णः ।

इमानि विश्राण्य विनश्वराणि लप्स्ये स्थिरं कीर्तिमयं शरीरम् ॥ (9 - 65)

⁵¹ Ibid. Page 118

by circumstances to introduce himself he can not but speak the truth and at the same time he has to conceal his identity. Here Agastya writes quite suitably to the context. The same is discussed else where in this Book. Thus Agastya suggests the anubhāvas of Śāntarasa in him. Next arrives Bhīma at the court with a ladle (दवी) in his hand. He announces that he can cook very well and that king Virāṭa will hereafter enjoy new tastes through his skill. This suggests the novelty of this canto in giving a taste of the much relishable admixture of otherwise inconsistent (विरोधः) sentiments like Śṛṅgāra and Raudra in the Kīcaka episode. When Arjuna arrives, Agastya says that he has covered his shoulders hardend by the constant use of bow-string, under the guise of a eunuch, which is the result of the curse of Ūrvaśī.⁵² This suggests the presence of the moods of Vīra and Hāsyā sentiments in the exploits of Arjuna in this canto. Bhīma, Arjuna, Nakula and Sahadeva are taken into the service of Virāṭa as Headcook, Dance-Master, Stable-keeper, and Cow-Master respectively and Draupadī joins the service under Sudheṣṇa the queen of Virāṭa. The Pāṇḍavas spend their life in secret at Virāṭanagara. Hence in describing the actions and reactions of the Pāṇḍavas, Agastya takes special care.

The incident of the love of Kīcaka for Draupadī provides the base for the description of a delicate but intelligent admixture of Śṛṅgāra and Raudra sentiments. This is suggested by the way Agastya writes that Kīcaka on seeing Draupadī becomes a target for the arrows of cupid and also for the God of Destruction (i.e) Yama.⁵³ In the next few verses various Sañcāri vibhāvas like trembling (कंपः) confusion in speech (स्खलदवाक्) sweat (स्वेदः) etc.,

⁵² रुषो विवर्तमूर्धश्याः क्लीबत्वं बिभ्रदर्जुनः ।

आययौ कञ्चुकच्छत्रज्याघातौ धारयन्भुजौ ॥ (10 - 17)

⁵³ कदाचित्कीचकः कृष्णां सुधेष्यासन्ननि स्थिताम् ।

are described in Kīcaka.⁵⁴ Along with the expression of Kīcaka's love towards Draupadī his meanness (कापुरुषता) is also expressed even by himself, though not directly but in a figurative manner. Here Agastya uses a simile where in Kīcaka compares himself to a sinner and Draupadī to Goddess Lakshmī.⁵⁵ Thus inspite of the depiction of the fullness of vibhāvas of Śṛṅgāra the sentiment becomes apparent and subordinate because of its description in a mean-fellow. Hence it can be termed as an apparent or false sentiment (रसाभासः) . But the same when used as an excitant for Raudra becomes quite relishable and also enhances the beauty of Raudrarasa. On hearing his prattle Draupadī suffers much, within herself. She tells him that she is unapproachable and thus tries to dissuade him. Kīcaka requests his sister Sudheṣṇa to help him in fulfilling his desire. Later on at the command of Sudheṣṇa the beautiful lady Draupadī goes to the abode of Kīcaka and there he gives vent to all his carnal desire, and here various feelings (अनुभावाः) of Śṛṅgārārāsa are depicted in Kīcaka. And at his attempt to molest her, Draupadī tries to run away to the court-hall of the king. Being thus disappointed he pulls her down and kicks her. She falls down and vomits blood. Here Agastya says that the black skinned beautiful Draupadi (कृष्णा) shines like the cloud that showers blood foreboding the death of Kīcaka.⁵⁶

Thus insulted Draupadī arouses anger in Bhīma and he wants to kill Kīcaka immediately, but Dharmaja restrains him only through a gesture because of the necessity of keeping the life of secrecy for one year. It is quite an irritating and humiliating thing and

⁵⁴ कन्दर्पोरिगदष्टेन स्विद्यता रोमभेदिना ।

कम्पभाजा स्वललद्वाचा सा बभाषे हतात्मना ॥ (10 - 36)

⁵⁵ अयि का त्वं चरन्त्यत्र मूर्तेव गृहदेवता ।

नैव मे दृष्टपूर्वासि श्रीरिवापुण्यकारिणः॥ (10 - 37)

⁵⁶ सा पाण्डु धूसरच्छया वमन्तीरुधिरं बहु ।

ददृशे मेघराजीव कीचकोत्पातशंसिनी ॥ (10 - 54)

quite naturally Bhīma reacts terribly. But Dharmaja is not ruffled. He exhibits a sane discretion and advises Bhīma to accomplish the action some where else by even resorting to a drastic step, which however should do no harm to any of the Pāṇḍavas.⁵⁷ This opinion of Dharmaja provides the accessory in developing Śāntarasa in him.

The spirit of revenge in Draupadī is well depicted here. Basing on the double meaning of the word 'Kīcaka' (कीचकः) his name and a bamboo stick, Agastya says that Kṛṣṇa (Draupadī) is like a Black serpent full of ferocious revenge on being hit by Kīcaka (कीचकः) the villian or a bamboo stick.⁵⁸ Thus starts the description of the sentiment of Raudra.

With a gloomy heart Draupadī goes to the kitchen where her husband Bhīma stays. She wakes him up with her cajolary laced with sarcasm. Bhīma gets up. His eyes are already red because of his sleeplessness due to his anger at Kīcaka. After his formal enquiries, she uses pungent words to aggravate anger in him.⁵⁹ She says that Dharmaja has become cold and Arjuna has become a eunuch and the other brothers are too young to react and says that Bhīma's position is not yet known.⁶⁰ She adds that she has been depending only on him, and it was he who had taken revenge in the past on people who tried to insult her.⁶¹ And also says that unless Kīcaka

⁵⁷ कर्म सर्वाविरोधेन कुर्वन्कुशलमश्नुते ॥ (10 - 58)

⁵⁸ कीचकेन पदाक्रान्तां क्लिष्टां वेणीं च बीभ्रती ।

वैरनिर्यातने यत्नं चक्रे कृणोरगी यथा ॥ (10 - 60)

⁵⁹ दिष्ट्या वेषान्तरं प्राप्य सुखिनां परसेवया ।

किं विक्रमेण किं कीर्त्या किं दारैः किं द्विया च वः ॥ (10 - 67)

⁶⁰ नृपो निरूप्यो निर्वीर्यो मन्ये क्लीबतयार्जुनम् ।

मुग्धौ यमौ सदा मान्यौ न जानेऽद्य कथं भवान् ॥ (10 - 69)

⁶¹ वने यद्यदभूत्कृच्छं तत्तन्मे शमितं त्वया ।

इयं च ध्रियते वेणी हनिष्यसि रिपूनि ॥ (10 - 70)

is killed she can not live.⁶² By these words the anger in Bhīma rises to its heights, but adhering to the advice of his elder brother he wants to accomplish his desire secretly. He advises Draupadī to pretend love for Kīcaka and see that he reaches the dance-hall at night. Accordingly she goes to Kīcaka and pretends to respond to his love when he again expresses it. Kīcaka is overwhelmed and anxiously awaits the nightfall. The secret meeting of the two namely Bhīma and Kīcaka is narrated and after a fierce but silent fight Bhīma kills Kīcaka. Having come to know their brother's fate, Upakīcakas hundred in number arrive at the dance-hall and take the dead-body of their brother for cremation and while doing so they drag Draupadī also, to take revenge for the death caused to their brother. Again Bhīma arrives at the cremation ground and kills all of them. Here Agastya writes that Bhīma tells Draupadī, that by thus killing the hundred Upakīcakas he has proved his mettle to kill the hundred Kauravas on the battlefield.⁶³ With this sentence this entire episode of Kīcaka is connected with the main plot.

Thus a stage in the development of the plot namely 'Pataṅkastānaka'⁶⁴ which is of the nature of introducing a future event by some pretext or other, thus helping the development of the plot is introduced here.

The next part of this canto contains a description of the anubhāvas of Vīrarasa in Dharmaja which in its entirety helps to depict Śāntarasa in him. On hearing the news that for the sake of a lady, Kīcaka is killed by her five husbands, Suyōdhana infers that they must be none else than the Pāṇḍavas. Hence he wants to expose their identity thus to send them to exile again. So he plans a two pronged attack on Vīraṭa country. He encourages the king

⁶² क्षुद्रोऽयं ते न वध्यश्चेदभूयः प्राप्तपराभवा ।

हतानिमानसून् वोढुं न शक्याम्यप्रतिक्रियान् ॥ (10 - 71)

⁶³ सूतपुत्रान्हतवता शतं त्वदपकारिणः ।

निधने धार्तराष्ट्राणां योग्यता विहिता मया ॥ (10 - 101)

⁶⁴ नाट्यशास्त्रम् (19 - 31) दशरूपकः (1 - 14) साहित्यदर्पणम् (6 - 45)

of Trigarta country to steal the cows of Vīraṭa in the southern side of the kingdom and Trigarta does so. Then Dharmaja announces that he, the Headcook, the Cow-Master, and the Stable-keeper, are well versed in fighting and proposes to fight the just battle⁶⁵ to protect the cows and to repay their debt towards Vīraṭa who has given them a shelter during the thirteenth year of their exile. Here Agastya says that Dharmaja is like the intellect in political strategy (मंत्रः) his first brother Bhīma is like the initiative (उत्साहः) and his younger brothers Nakula and Sahadeva are like valour (प्रतापः) and strength (प्रभावः).⁶⁶

When the enemy king seeks protection Dharmaja recommends his release. This is also one of the uddīpana vibhāvas of Śāntarasa. Thus the initiative of Dharmaja to go to war to protect cows and his magnanimity in helping even the opponent in Trigarta, are conducive to develop Śāntarasa in him.

ELEVENTH CANTO:-

The eleventh canto deals with the exploits of Arjuna during his stay in Virāṭanagara. Here we can find an excellent combination of Vīra and Bhayānaka rasas, and in the last part of the canto, vibhāvas of Adbhutarasa are present and they help the primary sentiment Śānta.

The canto starts with the statement of the servants of king Vīraṭa regarding the stealing of the cattle by Suyōdhana. On hearing this prince Uttara says that he is prepared to fight the Kauravas provided he can secure a good man to take the reins of his chariot. Being encouraged by Draupadī, Virāṭa's daughter Uttarā announces before her brother, that she has heard that Brhannalā is well versed in charioteering. Prince Uttarakumāra

⁶⁵ निस्तीर्णसमयः पार्थिवकीर्तुस्सुहृदः प्रियम् ।

तस्मै शशंस स्वं भीमं यमौ च रणकोविदान् ॥ (10 - 109)

⁶⁶ प्रीतेनानुमतस्तेन सन्नद्धो राधिभिस्स तैः।

मन्त्रोत्साहप्रभावैर्वा मूर्तैरनुगतो ययौ ॥ (10 - 110)

sends for him and asks him to drive his chariot. Arjuna agrees to do so and puts on the armour in a topsy-turvey way. On seeing that the ladies of the harem laugh at him⁶⁷

Prince Uttarakumāra and Arjuna start for the battlefield. Here starts the actual narration of Vīrarasa. Agastya suggests the combination of Vīra and Bhayānaka rasas by saying that the wind has become favourable as if it feared defeat before the speed of the chariot. Here the basic mood initiative (उत्साहः) is suggested by the speed of the chariot and the basic mood fear (भीतिः) is suggested by the course of the wind⁶⁸

On seeing the ocean like army of the Kauravas, Agastya says that Arjuna thinks of crossing it, making his own shoulders as the boats. It suggests Vīrarasa⁶⁹

Prince Uttarakumāra starts shivering as if he were embraced by a lady called fear (भीः). He quakes and sweats and loses his steadfastness.⁷⁰

His hands tremble, his tongue got parched due to fear and his voice is choked. He starts to run away from the battlefield with palpitation due to fear and strain⁷¹

Arjuna immediately runs after him, catches hold of him. Then the Kaurava army recognises him as Arjuna by observing the dignity

⁶⁷ ...अनभिज्ञ इवाग्रहीदवाक्कवचं शक्रसुतस्तदर्पितम् । (11 - 5)

जहसुर्वलदङ्गयष्टय स्तमुदीक्ष्याकुलकुण्डला स्त्रियः । (11 - 6)

⁶⁸ रथवेगजितो भयादिव प्रतिकूलत्वमपास्य मारुतः ।

हरिसूनुमसेवताहतस्मितलीलानवपुष्पसौरभः ॥ (11 - 8)

⁶⁹ तमुदीक्ष्य पयोधिसन्निभं सितवाहेन तितीर्षुणा दृशौ ।

बहुशः किल दृष्टसारयो निर्दधाते भुजयानपात्रयोः ॥ (11 - 10)

⁷⁰ तटिदुज्ज्वलहेतिमुत्तरः कुरुराजध्वजनी विलोकयन् ।

प्रिययेव धियासकम्पया परिरिभे धृतधर्मपाथसा ॥ (11 - 11)

⁷¹ धृतिमस्य मनस्तदा जहौ धनुरालाम्बितवेपथुः करः ।

रसनासरसत्वमाकुलस्स्वरधं सोऽपि पलायनोद्यतः ॥ (11 - 13)

of his gait. But prince Uttarakumāra requests Arjuna to allow him to escape and promises to pay him money for that favour. He says that his mother will be anxiously awaiting his arrival. He adds that by saving the man who is afraid, the hero will get piety (सुकृत). On hearing these words Arjuna with a smile on his face exhorts him to shed fear. He tries to arouse a feeling of bravery in him and finally asks him to be at least the charioteer for him so that he can defeat the Kauravas and make them eat grass along with the cows whom they have stolen⁷² Then he goes to the tree where their weapons have been kept before entering the Virāṭa's court, and gives out his identity to prince Uttarakumāra. Here Agastya says that prince Uttarakumāra believes Arjuna's word after scrutinising the hardened marks of the use of the bow-string on both his shoulders. Wearing the armour, crown and weapons Agastya says, Arjuna looks like God Śiva. Here a very beautiful description of Arjuna's appearance, his blowing the war-conch are also presented.

Bhīṣma and Drōṇa say that the man coming to fight against them is none else than Arjuna. Here the verbal exchange that ensues between Karṇa, Drōṇa and Bhīṣma about the valour of Arjuna enhances the importance of Vīrarasa. Then the description of the chariot with the flag on it, its speed, and the challenging sounds of the conch and the surprise of even Gods highlights the vīrarasa of the context. Thus almost all the vibhāvas of Vīrarasa are introduced here. The actual battle starts and one by one the other vibhāvas of Vīrarasa are also depicted here. Ecstasy of Vīrarasa produces surprise and here Agastya brings in the surprise experienced by divine beings⁷³ This further highlights Vīrarasa. Arjuna's valour is said to be appreciated by even damsels here. Unable to face his valour valiant Karṇa runs away, Kripāchārya loses his charioteer,

⁷² ...भज सारथितां करोम्यरीन्सह गोभिस्तृणचर्वणैषिणः । (11 - 20)

⁷³ सभयं सुरसिद्धचारणैर्दिवि दृष्टाः प्रविसारि तेजसः ।

रथिषु न्यपतन्महेषवः प्रलयोल्का इव शैलमूर्धसु ॥ (11 - 42)

the flag post of Drōṇa is broken and Bhīṣma and Asvatthāma fall unconscious, Suyōdhana's pride is shattered to pieces⁷⁴

Then Arjuna hits them all with the Svāpanāstra. By that all are made immobile. Then the different uddīpana vibhāvas of Bhayānakarasa are described in the defeated Kaurava army. The jackals come there to eat the dead but on observing the breathing in them they run away⁷⁵

Divine Nārada visualises Arjuna as a lion amongst a herd of dead elephants on the battlefield. Prince Uttarakumāra cuts off pieces of cloth from the turbans of the Kaurava heroes later on. Then Arjuna withdraws the Svāpanāstra and hurls the arrows denoting his devotion at the feet of Bhīṣma and Drōṇa. Duryōdhana being utterly defeated withdraws from the battlefield along with all his armies.

Thus an excellent narration of Vīrarasa in Arjuna the Upanāyaka and Bhayānakarasa in prince Uttarakumāra and other Kaurava armies is presented by Agastya simultaneously. After this Arjuna again reverts to his role of Brhannalā and asks prince Uttarakumāra not to reveal anything about him (अर्जुनः) until a proper occasion comes. This shows his modesty which is a vibhāva of Vīrarasa. In spite of its exuberance the Vīrarasa of this context becomes only a subordinate rasa because of its description in the secondary hero (उपनायकः) other than Dharmaja.

It is a natural corollary that after such an excellent victory, the narration of it produces surprise. Hence the latter part of this canto presents a narration of uddīpana vibhāvas of surprise.

Being questioned by his father, who is overjoyed to hear the victory of his son over the Kauravas, prince Uttara, at the first

⁷⁴ प्रहतोऽस्य शरैः पलायितो रविसूनुर्हतसारथिः कृपः ।

दलितध्वजकार्मुको गुरुस्ससुतश्शन्तनवश्च मूर्च्छितः ॥ (11 - 46)

⁷⁵ श्लथमुष्टिपरिच्युतायुधानवशान्मीलितश्चक्षुषो जडान् ।

श्वसितेन विवेद जीवता निहता इत्युपसृत्य जम्बुकः ॥ (11 - 50)

instance hides the name of the man who has been responsible for his victory. But immediately afterwards he announces that Bṛhnnalā, who is none else than the famous Arjuna is responsible for his success and then Arjuna intensifies the surprise of the king Virāṭa by disclosing the identity of all his brothers. Then Bhīma speaks about the valour of Arjuna⁷⁶

On hearing that the great Pāṇḍavas have been in his court serving him like ordinary men king Virāṭa experiences the utmost surprise.

TWELFTH CANTO:-

The twelfth canto begins with the statement that Dharmaja with the support of his relatives tries to get back his kingdom through valour, from Suyōdhana whose mind is smitten with avarice (लोभः). Accordingly ambassadors are sent to various kingdoms and allies start pouring in from all directions like the river waters flowing into the ocean. This suggests the depth of the hero Dharmaja as he is compared to an ocean. This is a quality that serves to depict sentiment Śānta in him.⁷⁷

Being informed by spies, Suyōdhana too starts gathering allies, and in that process, both Suyōdhana and Arjuna go to seek the help of Śrīkṛṣṇa for their respective sides. This scene presents a beautiful exposition of the devotion and enlightenment in Arjuna and egotism and ignorance in Suyōdhana. When they arrive Śrīkṛṣṇa is sleeping. Egotism makes Suyōdhana take his seat at the head side of the cot and modesty makes Arjuna seek a seat at the feet of Śrīkṛṣṇa. Śrīkṛṣṇa puts a sort of test and Arjuna wins it by choosing Śrīkṛṣṇa instead of his armies. Thus the understanding of the real nature of divinity (तत्त्वज्ञानं) and the spirit of devotion are established in Arjuna and Śrīkṛṣṇa agrees to be the charioteer of Arjuna. Here Agastya by using one simile makes this incident serve as an uddīpana

⁷⁶ बहुशोऽस्य परीक्ष्य विक्रमं भजतस्संयति कान्दिशीकताम् ।

स सुरस्य हरेर्ध्रुवं यशो मलिनं खाण्डववह्निधूम्यया ॥ (11 - 80)

⁷⁷ उच्चेलुरुर्वीपंतयस्तमाप्तुं सरित्प्रवाहा इव वारिराशिम ॥ (12 - 2)

vibhava of Śāntarasa. Here Dharmaja is compared to a Vidhi and Arjuna is compared to the Human effort.⁷⁸ As the effort results in the success of Dharma so the enlightenment and devotion of Arjuna also results in the righteousness and success of the hero Dharmaja.

Afterwards the intelligence of Dharmaja is established here by the narration of his meeting with his uncle king Śālyā, and taking his promise to help Arjuna during the war with Karna. Intelligence is one of the uddīpana vibhāvas of the Śāntarasa.

Here after the whole canto is replete with the description of uddīpana vibhāvas that suggest the Bhayānaka and Adbhuta rasas. Bad omens such as earth-tremors, dust-rains, tidal-waves, blood-rains, howlings of jackals etc., are described suggesting the sentiment of fear.⁷⁹ Later Śrīkr̥ṣṇa arrives at Hastināpura to make a peaceful settlement of the issues. Here the sentiment of surprise starts with the description of the curiosity with which the citizens, especially the ladies look at him on his arrival. The narration of the sāttvikabhāvas in the city ladies enhances the sentiment of surprise. The glamour (हेला), the confusion (संभ्रमः), the perspiration (प्रस्वेदः), trembling (वेपथुः), stupefaction (जडता), curiosity (कुतूहलः), swoon (मोहः), horripilation (पुलकांकुरः) etc., are well described here.

The manifestation of the universal form विश्वरूपः by Śrīkr̥ṣṇa and the consequent surprise of all the people in the Kuru assembly brings in the sentiment of Marvel here.

Thus the admixture in describing the uddīpana vibhāvas of sentiment of Surprise and the sentiment of Fear are presented here and as the effort of Śrīkr̥ṣṇa which is at the base of Surprise is all directed in support of Dharmaja, the sentiment of surprise is also made subordinate to Śāntarasa. Moreover, the praise of the

⁷⁸ ययौ सकाशं विधिनेव यत्नः ॥ (12 - 14)

⁷⁹ नभस्स्थलाच्छोणितबिन्दुराजि रारञ्जयन्तीगजवाजियोधान् ।

quality of divinity in Śrīkṛṣṇa is itself forms a vibhāva of Śāntarasa, as suggested by Ānandavardhana.⁸⁰

Śrīkṛṣṇa after consoling Kuntī at Vidura's house enters the court of Dhṛtarāṣṭra. He starts his advice to the blind king with the word 'Śama'. Agastya uses this word as if to suggest the primary rasa of the Kāvya. Kṛṣṇa explains the dangers of war and asks Dhṛtarāṣṭra to check his sons who are treading a wrong path. The blind king says that his son is not paying any heed to his word and hence he requests Kṛṣṇa himself to advice his son directly. Accordingly Śrīkṛṣṇa advises Suyōdhana to arrive at a treaty and to give up avarice. In spite of such a piece of advice from his father, Śrīkṛṣṇa, Bhīṣma and his mother Gāndhārī, Suyōdhana does not relent. Instead he goes out of the court to make preparations to make Śrīkṛṣṇa a captive thinking that Śrīkṛṣṇa is helpless at that moment. Śrīkṛṣṇa gets a hint from Sātyaki and asks Suyōdhana to see his (Śrīkṛṣṇa's) helplessness. He immediately manifests his Viśvarūpa. The description of it is quite appropriate and produces much astonishment.⁸¹ Here Agastya uses a simile to denote the character of Suyōdhana and his friends. Suyōdhana is like an incarnation of 'Sin', Karna is like an embodiment of 'Anger', Duśśāsana is like that of 'Arrogance' and Śakuni is like the embodiment of 'Deceit and delusion'. All the people are blinded by the great lustre of Viśvarūpa, but Dhṛtarāṣṭra, Bhīṣma are much astonished and think that their very births have become fruitful.

Thus the whole canto presents a beautiful depiction of sentiment of Surprise which is conducive to Śāntarasa. The feeling of surprise experienced by people in the court-hall is due to their witnessing the Viśvarūpa. The vision of Viśvarūpa naturally makes

⁸⁰ देवतातीर्थतपः प्रभृतीनां च प्रभावातिशयवर्णनं तस्यैव परब्रह्मणः प्राप्त्युपायत्वेन तद्भिभूतित्वेनैव देवताविशेषाणामन्येषां च । ... (ध्वन्यालोकः 4 - 5, पृ० 278)

⁸¹ इतस्ततः कण्वपुरोगमानामुदिभन्नरोम्णां परिषन्मुनीनाम् ।

अंसस्खल च्चीरजटाकलापा मानन्दनृत्तोत्सव मन्वतिष्ठत ॥ (12 - 78)

one to realise the 'Tattvajñāna' (i.e.) ;the true understanding of Divinity and the world around. Such a thing is the basic factor for realising Śāntarasa.

THIRTEENTH CANTO:-

The thirteenth canto deals with two incidents. The first is the attempt of Kuntī to win over Karna to the Pāṇḍava's side. It is really a test to the character of Karna, but his steadfastness defeats her attempt. Later on preparations are made for the great war. Armies on both the sides rally at Kurukṣetra. Here all the figurative expressions about the movement of the armies suggest the impending great catastrophe. The information that Balarāma sets out on a pilgrimage, being disgusted with the impending destruction of his relatives in the coming war, serves as an uddīpana vibhāva of Śāntarasa.

Bhīṣma is selected as the leader of the Kaurava armies, and Dhr̥ṣṭadyumna is chosen to lead the Pāṇḍava armies. Then Karna decides to keep away from the battlefield as long as Bhīṣma is alive. The down fall of the evil forces headed by Suyōdhana has its beginning in this decision. It pains Suyōdhana much and to console him Bhīṣma promises to fight all the Pāṇḍavas himself and says that he will face any one on the battle field except Śikhandī. Suyōdhana asks the reason for the exception and Bhīṣma narrates his fight with his preceptor Paraśurāma. The whole canto hereafter presents a detailed narration of the heroism of Bhīṣma. All the vibhāvas and anubhāvas of Vīrarasa are introduced here taking Bhīṣma as the ālambana. But Vīrarasa here is not taken to its natural zenith. Hence it remains subordinate to Śāntarasa.

The story of Amba's penance, Śiva's boon to her, and her rebirth as a daughter to king Drupada, are described in detail. She has been brought up as a male child and gets married to a princess. The controversy over such a marriage and the consequent attempt of her to commit suicide, and the Gandharva's interference, the exchange of sex, all such incidents present a thrill at every twist of the story and the sentiment of Surprise in it sustains the interest

of the reader. Presence of the greatness of Śiva and the ultimate knowledge of the possible ineffectiveness of the heroism of Bhīṣma before Sikhaṇḍī on the battlefield helps the realisation of the sentiment of Śāntarasa by impressing us about the effectiveness of devotion on one hand and the futility of mundane heroism on the other.

FOURTEENTH CANTO:-

The fourteenth canto starts with the narration of the preparations for the war. Fear pervades everywhere. The armies resemble the oceans by their different noises. The moon goes down into the western ocean step by step as if he were perturbed and worried to see the coming destruction of the sons of his own family.⁸² There arise many bad omens as if to predict the impending destruction on both the sides. Various uddīpana vibhāvas that suggest the basic mood Utsāha and the consequent Vīra are described in this context. On both the sides the heroic activity is described fully and here Agastya brings in the description of Yama God as the Deśika (देशिकः)⁸³ This suggests the fighting and the resultant destruction. According to rhetorics God Yama is the diety for bhayānakarasa and thus it is suggested here.

On the battlefield suddenly Arjuna develops nervousness. His heart is overwhelmed by a spirit of pity and love towards his relatives whom he has to kill in the battle. Deep sorrow creeps into his mind. He drops the bow and the arrows and pleads his inability to kill his kith and kin simply for the sake of the mundane prosperity. Then Śrīkrṣṇa gives him the divine message (भगवद्गीता). He explains the true nature of the Self and all its activities, dispels his ignorance,

⁸² शीतांशु निजकुलजन्मनां नृपाणां संग्रामे निधनमवेक्षितुं न शक्तः ।

शृङ्गाणि क्षण मवलम्ब्य रश्मिहस्तै रस्ताद्रेरपरमपां निधिं प्रपेदे ॥ (14 - 3)

⁸³ पर्यन्तस्थितयमदेशिकप्रणुत्रौ सञ्चारप्रचलितविश्वमेदिनीकौ ।

दुर्दान्ताविव करिणौ रणोत्सवाय ब्यूहौ द्वावभिमुखतां रयादयाताम् ॥ (14 - 16)

exhorts him to do his enjoined duty without any desire for the result. Finally he shows his Viśvarūpa and makes Arjuna bold enough to fight.

Agastya says that the Bhagavadgīta is divine philosophy and he also says figuratively that the waters of knowledge wash away the mud like ignorance.⁸⁴ Then Arjuna takes up his bow and arrows and decides to fight. Here the true nature of the universe and the individual Self, the duty of the individual etc., which are the vibhāvas of Śāntarasa are suggested though on a different ālambana, they remain as the reminders of the primary Śāntarasa.

With Arjuna's readiness to fight, the war starts and is progressively described making use of various figures of speech.⁸⁵ The initiative of the heroes with all its accessories is described. After the progress of war for a considerable period, and the consequent destruction, the opportune moment arises for the delineation of the Bībhatsarasa. Here after the various vibhāvas of Bībhatsarasa are described.

Thus in this canto both Bhayānaka and Bībhatsarasas are combined. But the lengthy description of both Bhayānaka and Bībhatsarasas will not be palatable to the sahr̥daya and hence to sustain the interest of the sahr̥daya Agastya uses various transient moods (व्यभिचारीभावाः) of Śṛṅgāra and Vīra rasas also in between. Hence in almost every verse which describes the ghastly and loathsome scenes of war and destruction, one aspect or the other of Śṛṅgāra Vyabhicāri bhāvas are described⁸⁶ and finally the description of the terrific valour with which Bhīṣma fights for ten days is given.

⁸⁴ दैतेयद्विषदुपदिष्टदिव्यतत्त्वज्ञानाम्भः परिहृतमोहपङ्कबन्धः ।

पूतात्मा रथगतमाददे किरीटी गाण्डीवं सह विजयाशया रिपूनाम् ॥ (14 - 24)

⁸⁵ आखेटस्तदनु नरेन्द्रसिंहयूनां पाञ्चालीपरिभवदुःखदावदूष्मा ।

अस्त्राणां नवरुधिरासवोत्सुकाना मापानं बलयुगलस्य जन्यमासीत् ॥ (14 - 25)

⁸⁶ काश्मीरद्वरुचिशोणितं कपाला दादाय द्विपरदतूलिकामुखेन ।

कान्ताया रजनिचरः कपोलभित्तौ रोमाञ्चस्पृशि विलिलेख पत्रभङ्गान् ॥ (14 - 42)

The arrival of Sikhaṇḍi to fore-front and the Arjuna's fighting and hitting at Bhīṣma are described. Bhīṣma falls down and wants to live till the *uttarāyaṇa*' comes and here the experience of joy and sorrow in the Pāṇḍava and Kaurava army camps respectively are described.

FIFTEENTH AND SIXTEENTH CANTOS:-

Both the fifteenth and sixteenth cantos deal with the five days war under the leadership of Droṇa. Every description here helps the delineation of either *Vīra*, *Bhayānaka* or *Bībhatsa* rasas. Transient moods (व्यभिचारीभावः) of *Śṛṅgāra* rasa are introduced here and there to provide a relief. While describing the valour of Abhimanyu the *Vīra* rasa is brought in.⁸⁷ After his death the sorrow of his mother and his wife knows no bounds and its description abounds in *Karuṇa* rasa.

Subhadrā keeping the corpse of Abhimanyu in her lap weeps incessantly and remembers the various deeds of Abhimanyu.⁸⁸ And Agastya says that princess Uttara weeps silently because of her innocence and the flow of her tears drenches her swollen belly (because of pregnancy).⁸⁹

The death of Abhimanyu arouses a deep and terrible anger in Arjuna and the story of the revenge he takes against Saindhava gives scope for Agastya to introduce the narration of *Raudra* rasa in this context. A gradual development of it, is presented here.

This provides the seed (i.e.) the 'Bīja' for the *Raudra* rasa of the context. After hearing the part played by Saindhava in killing Abhimanyu, Arjuna vows to kill him before the Sun-set the same

⁸⁷ रणरेणुनिवारणार्थमिन्द्रस्त्रशरीरादपनीय वारवाणम् ।

प्रमदेन दृशां शतैस्सबाष्पै र्दिवि पौत्रस्य ददर्श पौरुषाणि ॥ (15 - 31)

⁸⁸ शरपक्षमरुत्प्रमृष्टरोषा रणरेणुस्तव पक्षमपङ्क्तिनीना ।

परिरभ्य मयेव वन्दनान्ते परिमृज्येत कयाद्य कौतिकिन्या ॥ (15 - 47)

⁸⁹ स्वसखीविधृता वधूश्च तस्या रुदती मुग्धतया विना विलापम् ।

असिचन्नयनोदकेन गर्भं दृढशोकानलदाहशङ्कयेव ॥ (15 - 55)

day.⁹⁰ This development in anger provides what is technically known as 'Bindu' (i.e) sprout. The realisation of the difficulty in fulfilling the vow makes even Śrīkr̥ṣṇa worry much, and hence he takes Arjuna to Kailāsa. This provides what is technically known as 'Pataka', a side story. This is an episode where mastery of Pāsūpata weapon is achieved. The part played by Śrīkr̥ṣṇa in clouding the Sun by his Sudarśanacakra and the death of Saindhava at the hands of Arjuna provide the zenith of the rasa. Thus the description of raudra here is welldone but it has been a subordinate rasa only, as its ālambana is the anger in Arjuna, an upanāyaka towards the erring Saindhava. It gradually rises and reaches its heights in the death of Saindhava.

SEVENTEENTH, EIGHTEENTH AND NINETEENTH CANTOS:-

In the next three cantos the heroic activities of different heroes on the battlefield are described. As a consequence of the fierce fighting eighteen Akṣauhiṇis are killed and the description of the scenes of their fight presents a bitter experience of disgust. The descriptions of the blowing trumpets in the battlefield and the sounds of the bugles that accost the warrior to fight (uddīpana vibhāvas of vīra), the horrid scenes, squalor of bodies, blood, intestines, marrow, fat and other ghastly scenes of the dead and half dead on the battlefield (uddīpana vibhāvas of the sentiment of disgust) are described in the different incidents. The death of Ghaṭotkaca, the killing of Duśśāsana by Bhīma making his vow a reality, the fight between Arjuna and Karna, the killing of Karna, the death of Duryōdhana, the terrific and loathsome exploits of Asvatthāma, the ghastly murder of Dhr̥ṣṭadyumna and the Upapāṇḍavas are well described in these cantos. The sorow of the womenfolk over the deaths of their husbands is very pathetically described and here the Karuṇarasa is well depicted. The severity of

⁹⁰ सुभटाः शृणुतोदयन्त्रयाव त्पतति श्वो हरिदश्वबिम्बमब्धौ ।

pathos that permeates the description of the sorrow of the ladies on the battlefield is relieved by intelligently bringing in different feelings and vibhāvas of other interesting rasas such as Śṛṅgāra and Vīra in addition to Bhayānaka and Bībhatsa rasas.⁹¹ As Ānandavardhana points out the reminiscences of the ladies in this context enhances the sentiment of Pathos.⁹² Karuṇarasa here reaches its zenith. The weeping ladies are the alambana, the basic mood is their grief (शोकः) on the death of their beloved ones. Various pathetic scenes and gestures such as sighs, tears, desperate cries, fear, stupefaction, trembling, choking of the voices are introduced with much propriety.⁹³ The sorrow here brings in a feeling of disgust over the mundane pursuit, and thus the whole description of these rasas becomes subordinate to Śāntarasa.

TWENTIETH CANTO:

The last canto presents the primary sentiment Śānta at its height. All the important vibhāvas of Śānta are introduced here. It is clearly declared that Dharmaja is the hero of the Kāvya. Here Agastya says that Dharmaja has got his kingdom back through 'His' valour (शौर्यः). It is suggested that the heroism exhibited by both Bhīma and Arjuna hitherto is subservient in the cause of Dharmaja. Agastya also says that under the shade of his royal umbrella the Earth enjoys happiness. Acquisition of the power over the whole land by Dharmaja is not vitiated by any spirit of either selfishness or greed. This is well understood when Agastya says that the young ones of the dead kings bow down before Dharmaja

⁹¹ गजेन्द्रशुण्डावलयांतरस्थं परायुवानं पतिमीक्षमाणा ।

सस्मार काचित्सुरतान्तरेषु निजोरुसंवेष्टनमध्यभाजम् ॥ (19 - 28)

⁹² कस्यचित्करुणरसविषयस्य तादृशेन शृङ्गारवस्तुना भङ्गिगविशेषाश्रयेण संयोजनं रसपरिपोषायैव जायते । यतः प्रकृतिमधुराः पदार्थाः शोचनीयतां प्राप्ताः प्रागवस्थाभाविभिः संस्मर्यमाणैर्विलासैरधिकतरं शोकावेशमुपजनयन्ति । (ध्वन्यालोकः 3 - 20, पृ 172)

⁹³ ममात्मजा माधव दुःशलेयं पार्श्वे शिरस्सिन्धुपतेरदृष्ट्वा ।

अन्यानि सन्धाय मुहुः कबन्धे नैतान्यमुष्येति विषादमेति ॥ (19 - 43)

with gratitude. This conveys that all the kingdoms are handed over to their respective heirs. This shows the quality of 'Aparigrah (Uncovetousness) in Dharmaja.

Modesty (विनयः) and pragmatism (प्रज्ञा) are the two important virtues in a hero of Śāntarasa. Agastya says that being himself most enlightened person (प्राज्ञतमः) and king (प्रभुः) Dharmaja takes Vidura as his minister and establishes the Varṇāśramadharm (वर्णधर्मः) in the kingdom.⁹⁴ Lack of ill will and enmity is another quality to be present in the hero of the Śāntarasa. Agastya describes Dharmaja as अजातशत्रुः अभिजातकीर्तिः सूनृतः, सत्यवाक् and further says that Dhṛtarāṣṭra feels more happy through his (Dharmaja's) devotion than through the behaviour of his hundred sons earlier.⁹⁵ Taunted by Bhīma many a time Dhṛtarāṣṭra proposes to go to the forests. The former's references to the killing of Suyodhana and Duśśāsana kindles self-pride in him. His helplessness turns into grief. He can not express it, but within himself he suffers much. Agastya compares him to a tree burning inside its own trunk. By contrast Agastya suggests the equanimity of Dharmaja. Dhṛtarāṣṭra wails much over the narration of the death of his evil sons, but Dharmaja maintains his poise even after undergoing severe suffering throughout his life. The spirit of renunciation in Dhṛtarāṣṭra is a reaction and in Dharmaja the same idea of detachment develops gradually and it is well narrated by Agastya here⁹⁶ by the descriptions of hermitages, great Rishis and pious people who abound here. The spirit of renunciation by resorting to 'Yoga' is also

⁹⁴ स्वयं प्रभुः प्राज्ञतमोऽपि मान्यं मन्त्रे पुरोधाय निजं पितृव्यम् ।

सभक्तवर्णं चतुर्णवान्तां शशास पृथ्वीं पृथुतुल्यसारः ॥ (20 - 3)

⁹⁵ अजातशत्रोरभिजातकीर्तिः शश्रूषया सूनृतसत्यवाचः ।

वर्षीयसा यादृग्नेन लेभे हर्षः पुरा पुत्रशतान्न तादृक् ॥ (20 - 4)

⁹⁶ कुरुद्वहस्तां कुपितां विदित्वा भीतः पुरः प्राञ्जलिराबभाषे ।

क्रूरं हतभ्रातृसुहृत्सुतं मं शापोचितं मातरि मा शपेति ॥ (19 - 16)

described here, when Agastya says that Vidura has taken to 'Yōga' (योगः) and compassion towards all beings (भूतदया) by choosing to live amongst the animals of the forest, to realise final emancipation (मोक्षः). Dharmaja's liking for asceticism is suggested when Agastya writes that Dharmaja stays for one month at the hermitage serving his uncle Vidura.⁹⁷ Visiting hermitages and spending time with pious people there, are said to be the helping factors in realising the 'Tattvajñāna', the basic mood for Śāntarasa. The description of the naked Vidura and his spirit of detachment and the scene wherein Dharmaja observes that even the fearful deer relieves its itching by rubbing on the limbs of Vidura seated still in his concentration are told here.⁹⁸ These observations heighten the understanding about the true nature of the men and matters and this helps the depiction of Śāntarasa. Here the mention of the fact that divine light comes out of the body of Vidura and merges into the form of Dharmaja heightens the same experience.⁹⁹

Deep meditation (समाधिः) is one of the important virtues in Śānta. Mental grief is a hindrance to attain such a samādhi. Here there is the narration of the incident in which Dhṛtarāṣṭra can not attain proper Samādhi (Concentration). In this context through the words of Gāndhāri Agastya describes here some of the uddīpana vibhāvas of Śāntarasa. She says that perfect 'Japa', 'Dhyāna', and 'Pūja' are necessary in a person to realise mental peace (शान्तिः) but they are absent in her husband

⁹⁷ उपेत्य सान्तः पुर पौरलोकः शुश्रूषमाणस्सुकृती पितृव्यं ।

राज्ञां निवेशैर्निबिडोपशल्ये तपो वने मास मुवास भूपः ॥ (20 - 19)

⁹⁸ स तत्र राजा विदुरं ददर्श दिग्वाससं दीर्घजटाकलापम् ।

कृशं वहन्तं क्षितिरेणुदिग्धं सारङ्गकण्डूयनशारमङ्गम् ॥ (20 - 23)

⁹⁹ योगेन मुक्तादमुना शरीराज्ज्योतिर्मयेनाविशता नरेन्द्रः ।

अयुज्यतांशेन निजेन धर्मो राकामुखे चन्द्र इवान्तिमेन ॥ (20 - 23)

Dhṛtarāṣṭra.¹⁰⁰

Next, Agastya describes Vyāsa's attempts to alleviate the mental grief of Dhṛtarāṣṭra by bringing back to life the dead warriors alongwith their relatives, and the futility of such attempts also. In this connection Agastya says that those warriors come out of the river Gangā forgetting their old enmity. This suggests that the feeling of enmity is temporary and mortal and hence futile. It dies with the loss of the physical body itself. This incident is quite surprising and such a surprise helps the development of *Śāntarasa*.

Afterwards Dhṛtarāṣṭra, Gāndhārī and Kuntī die, and on hearing the news Dharmaja experiences a touch of grief and performs the obsequies. Here Dharmaja does all this as an ideal householder. Sorrow is like the burning flame (अनलः) both within and out. But Dharmaja is a man who has overcome grief and he is a man of restraint, controlling his senses (प्रभुः). Yet he is human and so he feels only a touch of grief (गन्धः) within.¹⁰¹

The next incident narrated in this canto is the episode of the destruction of Yādava race on account of the curse of the Rīṣi even in the presence of God Śrīkr̥ṣṇa. Dharmaja has lost all except his brothers, wife and the seedling of his family Parīkṣit. His only hope and sustenance is God in the form of Śrīkr̥ṣṇa. The news that such a God has become a passive witness to the destruction of his own race, strikes deep in the heart of Dharmaja. It gives him a realisation further into the reality of the mundane pursuits and the world around.¹⁰²

¹⁰⁰ जपापदेशदगणयत्यजस्त्रं नामान्ययं केवलमात्मजानाम् ।

शुभानि च ध्यानमिषेण तेषां विभावयत्यानन पङ्कजानि ॥ (20 - 30)

¹⁰¹ श्रुत्वा मुनिभ्यस्तदुदन्तमन्तः शोकानलेन प्रभुरात्तगन्धः

यथाविधि भ्रातृयुतो वितेने निवापतोयाञ्जलिनिर्वृतांस्तान् ॥ (20 - 44)

¹⁰² कृष्णे गते जीवितमुक्ततृष्णाः पञ्चापि पत्न्या सह पाण्डुपुत्राः ।

Here the futility of all the heroic exploits of Arjuna the best of the archers is also suggested when he is defeated by even ordinary foresters that rob the Yādava ladies in his very presence. Agastya here says that Śrīkṛṣṇa withdraws his divine power from Arjuna. Here he uses an adjective which suggests one who accumulates wealth, and thus it is clearly suggested that all accumulations of valour and wealth are futile when divine grace is withdrawn.¹⁰³

Agastya declares that only to relieve the Earth of its evil burdens God Viṣṇu descends to the world, enacts his role well in that direction and withdraws himself to his divine abode after accomplishing it.¹⁰⁴ Further he says that the whole of Yādava race is destroyed by the Kālapuruṣa.¹⁰⁵ This enhances our understanding about the true nature of the world around and the futility of the mundane pursuits.

Last is the episode of the great journey undertaken by the Pāṇḍavas. On hearing the death of Śrīkṛṣṇa at the hands of a forest archer, their desire to live further is lost. They all take to saffron clothes. Here Agastya clearly brings in the preeminence of spiritual pursuit over that of mundane accumulations and extravagencies. The Earth is occupied by various kings, and their armies and in the earlier period the Pāṇḍavas have occupied it and cleared it of all unwanted evil forces. Now they start to cross the continuous rows of mountains, and cross various rivers and in the process

प्रस्थानमुर्व्या महदाचरन्तो देहान्विहातुं समयं वितेनुः ॥ (20 - 85)

¹⁰³ ततो हरिर्मध्यमलोकवतीं चिरं विमुक्तां दिवमारुरुक्षुः ।

निक्षिप्तमुष्णांशुमिव प्रभाते धनञ्जयादाहरतिस्म तेजः ॥ (20 - 60)

¹⁰⁴ अश्रान्तमाक्रन्तमहीभृतस्ते निस्तीर्णनानाविधवाहिनीकाः ।

यात्रां पुनर्दिग्विजिगीषयेव कुत्राप्यकुण्ठप्रसरां वितेनुः ॥ (20 - 89)

¹⁰⁵ भारवताराय वसुन्धरायाः यां मूर्तिमङ्गीकृतवान् मुरारिः ।

तां षोडशान्तः पुरिकासहस्रै र्निविष्टलावण्यसुधां मुमोच ॥ (20 - 68)

their path is not obstructed in any way.¹⁰⁶ Here, play on the words महीभृतः (both kings and mountains) वाहिनी (both army and river) यात्रा (both expeditions and pilgrimages) suggests the same conclusion. Pāṇḍavas on their way, sacrifice the famous Gāṇḍīva and the other bows, proceed towards the east to go round the Earth.

Agastya says that on the way Draupadī falls down first. In this context Agastya describes her as उपवास, व्रत, कर्षिताङ्गी (i.e.) one who is reduced in limbs due to fasting in religious rites. This suggest some of the Physical rites for the realisation of the final goal of human existence. One by one, Sahadeva, Nakula, Arjuna and Bhīma fall down. On the enquiry of Bhīma, Dharmaja says that too much attachment to her husbands, pride in ones own intelligence and in ones own beauty, arrogance and belittling of other princes, and too much indulgence in gluttony are the respective causes for their down fall mid way. This clearly establishes the futility and ephemeral nature of all mundane vanities and desires. This realisation is the basic mood for the enjoyment of Śāntarasa of the Kāvya. In Śāntarasa the world whose futility is realised is the base (आलम्बन), and one who realises it being himself free from all mundane attachment can be the hero in the delineation of Śāntarasa. In this Kāvya the saplessness (निस्सारता) of the worldly pursuit and attachment is suggested and the Dharmaja is the man who realises it and crosses bondages of the earthly affinities. Such a man alone is fit to attain final emancipation (मोक्षः) which is the supreme goal of human existence (परमपुरुषार्थः).

Inspite of such a detached life in the world, because of ones own association for long with the men and matters of the world around, a sense of belonging (वासना) and the consequent affections to some one or something is possible and when one overcomes

¹⁰⁶ अनेकभेदं यदु रत्नराशिं कालेन सर्वं हरता क्षणेन ।

that completely can realise the bliss of release from human bondage. This point is well suggested by Agastya when he says that Dharmaja refuses to enter the heaven without being accompanied by the Dog that has followed him all along. Dharmaja declares that it is not palatable (नरोच्ते) to him to enjoy the bliss of the life in heavenly gardens or the company of his dear brothers, without the presence of that Dog.¹⁰⁷

Afterwards the Dog reveals its identity as the God Dharma and finally Dharmaja enter the heaven alongwith the divine Dog (Dharma) and his presence, thus accompanied by Dharma in heaven, gives eternal bliss to all the heavenly beings also.¹⁰⁸

Thus we should note that Agastya strictly followed the directions given by Ānandavardhana in the third Udyōta of DHVANYĀLŌKA regarding the delineation of sentiments. The story of this Kāvya is not of his own imagination, but it is only an epitome of the famous MAHĀBHĀRATA. Hence he can not exhibit his fancy, but he must bestow much care and effort in arranging the various incidents of the epic into different cantos of his Kāvya.¹⁰⁹ The different episodes of the epic are well known to contain their corresponding rasas.¹¹⁰ So Agastya too adopts the same treatment here in regard to various episodes. Ānandavardhana declares his opinion regarding the main sentiment in the epic and gives out his rationale for the same. Agastya keenly follows the arguments and analysis of Ānandavardhana in this context. Ānandavardhana says that the epic is a शास्त्र रूप काव्य च्छायावयिनी and Agastya carves out his work as a Mahākāvya. Ānandavardhana says next that the epic concludes with a mood of despair consequent on the miserable destruction of the Vṛṣṇis and the Pāṇḍavas. Agastya too in

¹⁰⁷ Ibid. Page 67

¹⁰⁸ Ibid. - do -

¹⁰⁹ सन्ति सिध्दरसप्रश्व्या ये च रामायणादयः ।

कथाश्रया न तैर्योज्या स्वेच्छा रस विरोधिनी - ध्वन्यालोकः -III, page no 142

¹¹⁰ Ibid - चतुर्थो द्योतः ।

this Kāvya in the last canto describes in detail how the Vṛṣṇis and Pāṇḍavas met their end. Further Ānandavardhana says that such a description produces a spirit of renunciation primarily.¹¹¹ Agastya almost illustrates this opinion of Ānandavardhana in the last canto of this Kāvya.

* * *

¹¹¹ वृष्णिपाण्डव विरसावसान वैमनस्यदायिनी वैराग्यजननतात्पर्यं

BĀLABHĀRATA

A STUDY IN STYLE

विधिवन्निर्वर्तितपाणिपीडनविधिर्विविधगुणगणश्लाघ्यां विपञ्चीमधुरस्वरां
सुकृतशतलभ्यां वैदर्भीरीतिमिव विचक्षणः स्वीचकार कमलेक्षणः । (कृष्णचरितम्)

Agastya in his KRṢṆACARITA while describing the heroine brings in a simile and says that Vaidarbhī (Rukmiṇī, being the daughter of the king of Vidarbhadresa is known as Vaidarbhī) possessing different virtues, and a musical sweet voice is chosen by Śrīkrṣṇa.¹ The different adjectives used in these lines convey Agastya's view on the characteristic features of the famous Vaidarbhī style which he adopts in his literary works.

विधिवन्निर्वर्तितपाणिपीडनविधिः is the first adjective employed here. It suggests the systematic effort in study and practice of craftsmanship of a poet. Thus according to Agastya, study (व्युत्पत्तिः) and regular practice (अभ्यासः) are must for a great poet. The second adjective used here is विविधगुणगणश्लाघ्यां It refers to the presence of various poetic qualities and attributes both pertaining to the word and its meaning such as Prasāda, Mādhurya, Ojas, Kānti, Samādhi, Saukumārya etc., in a composition as enunciated by Daṇḍin, Vāmana and other rhetoricians. The third adjective used here is विपञ्चीमधुरस्वरां It refers to the presence of sweet, resonant musical sounds of the syllables and words expressed, and their easy enjoyability by one and all as in a Vīṇa concert. Thus it stresses mainly the excellences of the sounds of the words used therein. The

¹ KRṢṆACARITA - Page 90, Line 22, 'Pub. by T.S.M. Series, 155'

fourth and the most important adjective used here is सुकृतशतलभ्याम्. It suggests Agastya's view that mastery in and beauty of poetic style is a divine gift secured as a result of hundreds of meritorious deeds. Such is the opinion of Agastya on poetic style in general and his own style in particular.

The fascination for the word 'Vaidarbhī' is so powerful that many of the critics on rhetorics refer to Vaidarbhīriti as the best form of style or type of poetic expression. Daṇḍin the famous writer on rhetorics is the first person to suggest two types of styles namely Vaidarbhī and Gaudi. He calls them 'Mārgas'. He says that "Mārgas are infinite and their differences are subtle. Sugarcane and milk are both sweet but the difference in taste is a fact, yet very difficult to explain."² According to him Vaidarbhīriti is better. The famous critic Vāmana adds one more style namely 'Pāñcālī' but praises the Vaidarbhīriti as the best of the three as it is replete in poetic excellences (समग्रगुणोपेता). He is the first critic who gives a special status to the 'Rīti'. He calls it the soul of poetry. The adjective समग्रगुणोपेता used by Vāmana and the adjective विविधगुणगणश्लाघ्याम् used above by Agastya correspond and on many occasions Agastya follows the path laid down by Vāmana in introducing various poetic excellences in his Kāvya.

This adherence need not lead us to classify and confine Agastya to the 'Rīti school' of rhetoricians and poets who hold that style is the soul of poetry, for in the same KṚṢṆACARITA he expresses his special favour for the suggestive expression (i.e) Dhvani in poetry.³ Thus it is clear that Agastya is of the opinion that suggestive sense is the essence of good poetry. The inter-relationship of both Guṇa

² अस्त्यनेको गिरांमार्गः सूक्ष्मभेदः परस्परम् । .. तभ्देदास्तु न शक्यन्ते वक्तुं प्रतिकवि स्थिताः ॥

इक्षुक्षीरगुडादीनां माधुर्यस्यान्तरं महत् । तथापि न तदाख्यातुं सरस्वत्याऽपि शक्यते ॥
(काव्यादर्शः - 1 - 43 - 101, 102)

³ सत्कविकाव्यमिव ध्वनिसारम् । - (कृष्णचरितम्, पृ 82)

and Dhvani is clearly stated in DHVANYĀLOKA as follows:- “Use of the excellences of both word and sense as conducive factors in the depiction of Rasa forms the subject matter of Dhvanimārga”⁴ and Agastya adopts such a style in his Kāvya.

A TOUCHSTONE OF THE POETIC STYLE:-

In this connection it will also be proper to keep in mind the views of the famous Bāṇabhaṭṭa about the relative beauty and importance of different poetic qualities and styles. In the introductory verses at the beginning of his HARṢACARITA Bāṇa says as follows:-

श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।
उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरः ॥
नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्टः स्फुटो रसः ।
विकटाक्षर बन्धश्च कृत्स्नमेकत्र दुर्लभम् ॥

Dr. Rāghavan explains the above verses in the following manner: “The bare idea is stale, but a novel turn given to the idea makes it striking (i.e.) (नवोऽर्थो) The natural description of things as they are (जाति) can be effective, if the description is not bald and ordinary (ग्राम्या) The slesa of the ‘Udicyās’ is welcome, but it should be ‘Akliṣṭa’ not forced. The Aksaraḍambara of the Gaudas has its own beauty, but all this has any beauty only if the ‘Rasa’ is transparent in the piece (स्फुटो रसः) It is very difficult to combine these virtues, but when one achieves it, he is a great writer indeed. In these verses Bāṇa has spoken of four different styles, each definite and distinct, with its own emphasis on one particular feature but has voted for casting away an over emphasis on each of these four characteristics, and for moderately and appropriately combining them into one good style which looks like the Niṣyanda

⁴ वाच्यवाचक चारुत्वहेतूनां विविधात्मनाम् ।

रसादिपरता यत्र स ध्वनेर्विषयो मतः ॥ - (ध्वन्यालोकः 2 - 4, पृ 42)

(i.e.) essence of the four.”⁵

In BĀLABHĀRATA Agastya's style is such a Niṣyanda. How he effects it and how far he is successful in his style is analysed here. And an estimate of the literary personality of Agastya the man will also be made at the end of this chapter because the style is not different from the man whose conscious effort it reflects.

THE STYLE AND THE STORY:-

A careful study of the purpose of writing this Kāvya and the nature of the story and the character of the hero in it and the main sentiment depicted therein gives us an insight into the style of the poet Agastya. Agastya wants to instruct his readers in the four-fold purpose of human life. He wants to inculcate a spirit of enlightened devotion to the Almighty and an ardent dedication to one's own duty. If such an instruction in ethics is the only purpose, clarity of idea, and simplicity of expression will be sufficient, and then the work may deteriorate into a bare narration of good ideas with an insipid ordinariness.⁶ But this is a Kāvya presenting a variety of Rasa and a world of human characters in action. Hence the word and expression should suit the individual character and the situation and above all it should maintain the harmony of the theme and the form. Thus in one word it is the 'Aucitya',⁷ as it is called in rhetorics that is the touchstone for the study of the style of Agastya here. Creation of the poetic situation, equipping it with details, selection of the word to suggest the sentiment in tune with the innate nature of the character are to be observed here.

The BĀLABHĀRATA is the story of royal cousins and their kith and kin. Hence, variety, grace and dignity of the word and

⁵ V.Raghavan - STUDIES ON SOME CONCEPTS OF THE ALAṅKĀRA ŚĀSTRA - Page No. 133.

⁶ अपुष्टार्थमवक्रोक्ति प्रसन्नमृजु कोमलम् ।

भिन्नं गेयमिवेदं तु केवलं श्रुतिपेशलम् ॥ - भामहः - (काव्यालङ्कारः- 1 - 34)

⁷ वाच्यानां वाचकानां च यदौचित्येन योजनम् ।

रसादिविषयेनैतत्कर्म मुख्यं महाकवेः ॥ - (ध्वन्यालोकः 3 - 32, पृ 188)

expression (ओजस्) should be maintained throughout while describing the royal story. But *Śānta* is the main sentiment and *Dharmaja* is the hero. So an understanding of the real nature of the world around and its ultimate futility forms the basic mood, and it is to be kept up all through. The divinity and piety of the hero is also to be carefully maintained. Plainness, clarity and felicity of word and expression alone suit the given situation. Hence in this *kāvya* Agastya resorts to lucidity and clarity of expression which is technically called 'Prasādaguṇa' and also to sweetness in expression which gives delight to both the ear and the mind which technically known as 'Mādhuryaguṇa' without neglecting the royal dignity of the theme.

THE STYLE AND THE GUṆAS:-

The Guṇas or the poetic excellences provide a base for a poet's style. They are pervasive throughout the *Kāvya*. In fact qualities are those which pervade each and every particle of the object they qualify. Hence every verse of this *Kāvya* can illustrate some poetic excellence and also the originality and the special style of the poet, Agastya. Here the skill of Agastya in using various poetic excellences will be illustrated mainly from the descriptions of the first canto. The very first verse of this *Kāvya* is so composed that all the ten guṇas or poetic excellences as enunciated by Vāmana and others can be illustrated in it.

अस्त्यत्रिनेत्रप्रभवः कलात्मा शशीति नक्षत्रगणस्य नाथः ।

यं वारिजश्रीहरमाप्तवाचो वामं हरेर्लोचनमामनन्ति । (1 - 1)

On the very first reading of it we are reminded of the verse of Kālidāsa namely अस्त्युत्तरस्यां दिशि देवतात्मा ... which has been taken to serve as an illustration of as many as four sabdaguṇas namely *Śleṣa*, *Mādhurya*, *Arthavyakti* and *Saukumārya* as suggested in the commentary KĀMADHENU on the KĀVYĀLAṆKĀRASŪTRĀṆI of Vāmana.⁸

Hence the first half of the above verse that runs parrallel to

⁸ P.C. Lahari in CONCEPT OF RĪTI AND GUṆA IN SKT. POETICS -)

first half of Kālidāsa's verse can be taken as an illustration of these sabdaguṇas. Agastya writes the other half of the verse stating some more guṇas as defined by Vāmana.

Vāmana explains the guṇa अर्थस्य प्रौढी in five different ways. The first verse can illustrate a few of them. The quality पदार्थे वाक्य (i.e.) 'usage of series of words instead of a single word' is first amongst them. In this verse Agastya uses two words नक्षत्रनाथः and अत्रिनेत्रप्रभवः instead of single words like 'Candra'. The former illustrates the above variety and the latter illustrates second variety namely वाक्यार्थपदाभिधा (i.e.) use of a single word in order to convey the meaning of a sentence. Vāmana uses the expression मुत्थंज्योति रत्रे to illustrate the earlier variety⁹ and taking clue from him Agastya probably uses the word अत्रिनेत्रप्रभवः.

The fifth variety according to Vāmana is अर्थस्य साभिप्रायत्व (i.e.) appropriateness of meaning due to the use of particular epithets which bear a special significance in the given context. The words अत्रिप्रभवः and वारिजश्रीहरः of the above verse can illustrate the fifth variety. By the former the piety of the Lunar dynasty and the वीतरागत्व of its offspring (with special reference to Dharmaja) are suggested. These two qualities are wellknown as Vibhāvas of Śānta the main sentiment of this Kāvya. And if the word वारिजश्रीहरः is not used, the second half suffers with incongruity in sense and the meaning of the word too further suggests a vibhava of Śāntarasa of the first kind.

Vāmana's Prasādaguṇa when applied to the 'Sense' is defined as वैमल्य (i.e.) प्रयोजकमात्र पद परिग्रहः (i.e.) clearness of meaning resulting from the use of such words as are absolutely necessary. This can be taken as an example for clarity of sense conveyed by the use of wellknown adjectives of Moon. No adjective is superfluous.

Samatā (i.e.) homogeneity of diction is another guṇa referred to by Vāmana. As an Arthaguṇa it insists upon a proper sequence of

अथ नयनसमुत्थं ज्योति रत्रे खि द्योः । (काव्यालङ्कारसूत्राणि 2 - 25 - 2, पृ 37)

ideas and this verse with such a planned and purposeful arrangement of ideas can illustrate the same also.

The poetic excellence called 'Samādhi' as connected with sense means अर्थदृष्टिः (i.e.) excellence which leads to a concentration of the mind for the comprehension of the meaning. Vāmana classified this into two varieties. One is 'Ayōni' (i.e.) original, and the other is 'Atyaccāyāyōni' (i.e.) borrowed from some other source. By the very fact that this verse, as already stated shows the semblance of Kālidāsa's famous poem the latter variety is illustrated, but it is written with much deep thought to suggest the main theme and the sentiment of the Kāvya also. Hence the originality in Arthadr̥ṣṭi is also present here.

Udārātā is another guna. It is the absence of vulgarity in the manner of the presentation of the sense. In the said verse there is nothing vulgar and hence it can illustrate the same also.

According to Vāmana 'Kānti' is another excellence. It is known as the richness of words without which the composition is stale. Aujjvalya and Dīptarasatva are the two varieties of 'Kānti'. It is quite evident that both can be illustrated in this verse.

Such will be the machanical analysis of the Kavya stanza-wise and in every verse a few poetic excellences are bound to exist. This type of analysis and its reading will lead to monotony. Hence it is sufficient if we note that this verse has got Prasādaguṇa (i.e.) clarity of sense Mādhurya (i.e.) sweetness of sound and also provides a vibhāva of Śāntarasa of the Kāvya. It can illustrate the vaidarbhī style. Its novelty in expression is explained elsewhere (page No. 46). It comprises all the conditions described by Bāṇabhaṭṭa regarding good poetry.

सेव्यः सुराणां हिमवर्षिपादः संभावनीयः शिरसा शिवेन ।

महीध्रभर्तृव तमोऽपहन्त्री यः कौमुदीं दिव्यनदीं प्रसूते ॥ (1 - 2)

This is the second verse of the Kāvya. How the novelty in sense (नवोऽर्थः) is brought in by the above verse is also discussed elsewhere in this Book (page No. 47). This can also illustrate the absence

of mere ordinariness (ग्राम्यता) and also there is the quality 'Śleṣa' which is not difficult to comprehend. In the word (तमोपहन्त्री) there is a pun on (तमः). It means both darkness and ignorance and both the meanings are easy to be understood (श्लेषोक्तिः) and finally it also suggests Vibhāvas of Śānta namely 'dispelling ignorance' and 'possession of the divinity. The use of conjunct consonants such as व्य, षि, म्भ, क्ष, तै, न्त्री, प्र can illustrate the 'Vikāṭāksarabandha', yet neither the lucidity nor the sweetness is effected here.

The main narrative of this Kāvya begins with Śāntanu's story. Here Agastya gives his first pen-portrait of the Kāvya namely the beautiful Gaṅgā. Her natural beauty is effectively portrayed here in the following lines:-

सा तत्र मूर्ता सरिदुत्तरीयप्रकाशितैकस्तनमुद्रहन्ती ।

अतिष्ठत स्मेरमुखेन्दुरस्मै धनुष्मते पुष्पशरोपमाय ॥ (1 - 17)

She wears a smooth upper garment which half covers and half exposes her breasts. A smile on her moon like face shines at the king who is like God Cupid. The speciality here lies in using the adjective पुष्पशरोपमाय. God Cupid is said to possess flowers as his invincible arrows in winning the hearts of lovers. Such a Śāntanu is won over by the smile of Gaṅgā. By this description the superiority of her beautiful smile as an arrow is suggested. This verse and the pen-portrait of Gaṅgā therein, can stand as an illustration of the famous line of Kalidasa (i.e.) चित्रे निवेश्य परिकल्पित सत्वसारा (कुं. स.) Here the little alliteration with distinctness of words and exclusion of long compounds (Mādhurya) providing easy comprehension of both the word and the sense (Prasāda), present a vibhāva (a smile of acceptance) of Śṛṅgāra Rasa.

There is another notable point here. By writing the line पुंसां मनः पूरुकुलोदभवानां जागर्ति वस्तुन्यभिजात एव Agastya reminds us about the story of Śakuntala, and immediately our minds draw parallel lines of comparison between the two kings namely Dusvanta

without resorting to any denial of love, the effect of the love episode of Śāntanu with Gaṅgā increases and the beauty of the Kāvya is enhanced.

While describing the happy conjugal movements of Gaṅgā with Śāntanu in the palaces studded with gems, Agastya draws a comparison between her movements and the movements of the flow of the river Gaṅgā through the caves of Himālayas abundant in gems. Thus the following verse acquires a special movement. It resembles the flow of Gaṅgā through caves and rocky plains.

अन्तः प्रसर्पन्मृगनाभिगन्धेष्वनर्घरत्नद्युति रज्जितेषु ।

हर्म्येषु चिक्रीड सराजहंसा गङ्गा हिमाद्रेरिव गह्वरेषु ॥ (1 - 25)

This verse exhibits a sound effect of the pleasant and graceful overflow of sonorous brooks. There is pun on the words राजहंसा and मृगनाभिगन्धः. As mentioned earlier these words are of very easy comprehension and also enhance the beauty of the composition. This verse contains many liquid consonants suggesting free and casual movements. As it describes the conjugal bliss of the couple it is pervaded by sweetness (Mādhuryaḡaṇa).

Next, the style shifts to Ojas when king Śāntanu objects to the killing of the sons. This change of style is clearly suggested verbally when Agastya writes संत्यज्यतत्प्रेम च संविदं च (1 - 28) The frequent use of श, ष, स, ह and ब्बिन्दु in the following verse suits the pungent meaning of the speech wherein he chides Gaṅgā. Even the pronunciation of the verse brings in a sort of harshness. Even a lay man can understand easily that the whole situation is packed with either anger or a seriousness of emotions.

का त्वं नृशंसासि शिशुं किमर्थं हन्तुं प्रवृत्ता कुलतन्तुमेनम् ।

सुतेषु सप्तस्वपि तादृशेषु हतेषु ते हन्त न तृप्तिरासीत् ॥ (1 - 29)

Ojas as an Arthagūṇa can be illustrated in the following verse in the first canto of this Kāvya:

आघ्राय गन्धं कमपि प्रभूतं जिज्ञासु रस्य प्रभवं नरेन्द्रः ।

तीर्त्वा भुवं योजनमात्रदूरां ददर्श पारेनदि दाशकन्याम् ॥ (1 - 57)

According to the epic the name of the fisherman-lady is Kali

and sage Parāśara blesses her with a fragrance of the body. He conveys this fact in his own special way by Agastya. He says that king Śāntanu being drawn towards the source of an attractive smell travels a distance of one 'yojana' and finds its source to be a lady. This type of expression of a simple fact by the use of so many words is called Ojas pertaining to sense according to Vāmana.

On seeing that lady Kālī who is like the sprout of the tree called Manmadha, the king addresses her with sweet words. In the following verse the quality called 'Udārata' (उत्कर्षणगुणः क्वचित्) is present.

स मन्मथानोकहमञ्जरीं तामुदारगन्धामुपभोक्तुं कामः।

कस्यासि बाले दुहिता किमर्थं कूले तटिन्या वससीत्यपृच्छत् ॥ (1 - 58)

Here the quality called 'kānti' is also discernible along with 'Udārata'. The sense of the verse can illustrate the same as it contains the praise of her qualities.

Later on while describing the love sickness of Śāntanu Agastya writes the following line. (दिने दिने दीप्त मनोभवास्त्रैरापाण्डुता प्राप्त कृशस्य) Here the style slackens on account of the use of simple soft letters, mostly first and the third of the vargas. They mark the smooth gait of the verse and suggest the love pangs of the king.

In the following line Agastya describes the terrible vow of Bhīṣma. To suit the tone of it he adopts the poetic excellence called Ojas. Density is brought in here by the use of harsh consonants.

लोकाः परे केचिदनात्मजानां पुंसां न सन्तीति भणन्ति सन्तः ।

शुश्रूषया मत्पितुरार्जितेन द्रक्ष्यामि पुण्येन पुरस्कृतस्तान् ॥ (1 - 68)

Again the last verse of the canto which describes the sorrow and demise of the prince of the Kuru family and the consequent helplessness and grief of the people illustrates slackness of the style. The use of simple letters in this verse suggests the poetic quality called Śāidhilya.

तेनोन्मदेन करिणोव गदेन तस्मिन्नावसवृक्ष इव राजनि हन्त भग्ने ।

अन्यत्र किञ्चिदवलम्बनमाप्नुवन्तः शोकाकुलाश्च कुरवः शकुना इवासन् ॥ (1 - 69)

Thus so far various poetic excellences that adorn the st

of Agastya are shown taking the first canto of this Kāvya as the base. And in addition to the intermittent illustration of the various poetic excellences present all along the Kāvya, some of the special features of the style of Agastya will be analysed hereafter.

THE STYLE AND THE DIALOGUE:

Agastya's skill in writing the dialogue in accordance with the psychology of the speaker's person and the situation can be illustrated from the second canto of this Kāvya.

Generally Agastya introduces every character in his Kāvya with an utmost natural description. In the first verse of the second canto Agastya introduces both Satyavatī and Bhīṣma without any ostentation or even without using any qualifying adjective.¹⁰ Situation demands such a presentation. After the obsequies of the dead prince they discuss the future of their family. She directly hints at his knowledge of Śāstras and Traditional practices and asks him to beget children through her daughters-in-law. It is a clear and direct talk and so also is the composition of the following verse.

अवैषि विद्वन्नखिलं च वाङ्मयं क्रियास्समस्तास्समयोचिता अपि ।

विधीयतां देवधर्मतस्त्वया सुतोदयः काशिपतेरपत्ययोः ॥ (2 - 3)

Bhīṣma finally negatives such a proposal with a stubborn expression. We can hear the stubbornness of him in the following lines of Agastya. निजां विमुञ्चेद्यदि वह्नि रुष्णतां त्यजेत्प्रतिज्ञां सुरसिन्धुनन्दनः।

Repetition of hard consonants and especially the aspirates, suggests the rigidity in his above expression. But Bhīṣma suggests a way out. Then Satyavatī speaks with shyness about her earlier union with sage Parāśara. And here Agastya's style is very remarkable.

Hitherto Satyavatī is direct and clear in her speech, but when she is compelled by circumstances to narrate her earlier secret life she blushes. Naturally in such a situation anybody would somewhat falter in speech. Keeping this possibility in view probably Agastya uses far-fetched expressions in two or three verses. First Satyavatī speaks as follows about her duty of boat-rowing in the

¹⁰ सरित्सुतं वीक्ष्य समीपवर्तिनं समाददे योजनगन्धया वचः । (2 - 1)

river Jamunā.

पुरा मया नौवहनेनियुक्तया अधिष्टितां भानुसुतातटस्थलीं (2 - 7)

In the next line she speaks about the arrival of sage Parāśara there and about his desire to beget children.अवापसन्तानपरः पराशरः।

(2 - 7) By then Agastya completes one verse and Satyavatī's speech continues to the next verse also yet she does not divulge the main fact. Slowly she says that the sage was unable to bear her body's pungent odour(स मत्स्यगन्धं सहजं निरस्य मे)Even now the truth is not out. Then again she says that the sage gave fragrance to her body वितीर्णवान्योजनगन्धतामिमाम् One more sentence is spoken yet the truth is not expressed. Finally she mentions her fear of a possible curse first, and then her implicit obedience in following the sage to the snow clad island in the bed of the river Jamunā.

मया समं शापभयाद्विधेयया हिमावृतं द्वीपमियाय यामुनम् ॥ (2 - 8)

By then another verse is over and finally in the next verse she discloses the instantaneous birth of a sage with locks of hair. Quickly she compares him to the fire and herself to Araṇi (pious sacrificial wood) and suddenly goes eloquent about the greatness of her son, who can classify the infinite Vedas single handed, and get the reputation as Vyāsa the classifier.

तदात्व एवाजनि मन्मुनिर्महान् जटाशिरवावानरणेरिवानलः ।

अनन्तवेदव्यसनेन यः स्वयम् जगत्रये व्यास इति प्रथामगात् ॥ (2 - 9) This elaboration of the qualities of the son by Satyavatī makes the fact of her giving birth to a son even before marriage in secrecy to be cleverly slurred over and at last any how the truth is out, but her anxiety and her fear about the possible reaction of Bhīṣma on hearing this secret makes her falter. Then Agastya makes her to speak as follows:-

अयि स्मृतस्त्वां जनयित्रि कर्मसु क्षणादुपस्थास्य इति प्रणम्य माम् ।

वितीर्य कन्यात्वमदृश्यतां गतं तमन्वगच्छत्पितरं तपोनिधिः ॥ (2 - 10)

Here the order of the words is so zigzag that it reflects her confusion and nervousness. Yet neither the clarity nor the beauty of the situation is neglected by Agastya. Satyavatī soon regains her

composure and she says that her first son, can, on her command produce sons through his brothers' wives. Without giving even a minutes gap she asks Bhīṣma's permission to invite Vyāsa for that specific purpose of begetting children. Finally with Bhīṣma's acceptance the purpose is served. After this analysis, we feel the anxious fearful Satyawatī's presence before our eyes and we enjoy the confusion in and shrewdness of her speech more.

Later on while describing the union of Vyāsa with the royal daughters- in-law Agastya uses a special style. Here their mating is without mutual love. So it is neither Śṛṅgāra nor an 'Ābhāsa' of it. It is a mere sex act for begetting sons. The sage has no passion, and the ladies are much reluctant. So neither Mādhuryaguṇa nor Śṛṅgāra Vibhāvas are to be described. Here alongwith the description of the ugliness of the sage, Agastya uses syllables श, ष, क्ष, र and other hard consonants also, without neglecting the clarity of meaning. Aanandavardhana clearly says that श ष and conjuncts of र are quite inconsistent with Śṛṅgārarasa.¹¹ The same idea is illustrated here in the following verse:-

स तां च संभाव्य सतां पुरस्सरः पुनस्सवित्रीमुपसेदिवान्मुनिः ।

उवाच पाण्डुर्जननीविकारतः सुतः प्रवीरो भविता महानिति ॥ (2 - 21)

The third time a servant-maid is sent to meet the sage. She is anxious and happy to beget a son through such a great sage. So here Agastya immediately changes the type of composition. In the following line विदग्धनेपथ्यवती तदन्तिकं ययौ विलासालसमन्थरैः पदैः ॥ (2 - 24) the sweetness and the grace of her gait is effectively conveyed.

Their union also is not in any way Śṛṅgāra, so Agastya suggests its Ābhāsa by comparing Vyāsa here to a deer.¹²

While describing the story of Kuntī in begetting a son through

¹¹ शषौ सरेफसंयोगो ढकारश्चापि भूयसा ।

विरोधिनः स्युः शृंगारे ते न वर्णा रसश्च्युतः ॥ ध्वन्यालोकः- 3 - 3, पृ 114)

¹² तया निकामं प्रतिबध्दरागया विचित्रकण्ठस्वरयोगहृदयया ।

बभूव गीत्येव मृगो भुजिष्यया सरोमहर्षः स वशी वशीकृतः ॥ (2 - 25)

Sun God Agastya uses words very suitably. Kunti keeps her son in casket and sets it afloat on the river stream. It goes tossing on the waves to a place where a childless couple are bathing. The following verse illustrates the movement of the casket and the pleasure of the couple in securing a son.

क्रमेण मञ्जूषिकया धृतं तया शिशुं हरेः पञ्जरवर्तिनं यथा ।

तरङ्गडोलाशतलालितं शनैः निनाय तं सूतपुरान्तिकं नदी ॥ (2 - 48)

The alliteration and the swinging movement of the lines suggest a sort of lullaby to the boy sleeping in the casket, going down the stream.

The following verses of Agastya clearly suggest the tumult of the game, undertaken by king Pāṇḍu.

स तत्र नागैरुभिरुदासदं सशूरसिंहं चलखड्गसंकुलम् ।

कुलं मृगाणामवधीत्कुरूद्वहो दिशां जये दृप्तमिव द्विषां बलम् ॥ (2 - 54)

THE STYLE AND THE CHARACTER:-

Agastya's skill in character delineation can be illustrated in the third canto. Here Suyōdhana the villian of the Kāvya is introduced for the first time. It is quite well known that Suyōdhana is the arch enemy of the Pāṇḍavas. How does this enmity develop? Is it simply for the sake of kingdom or is it there from the beginning? This enmity in him has a gradual growth. This fact is suggested in this canto. The last verse of the second canto mentions that Bhīma in his boyish temper used to tease Kauravas during games played amongst themselves. And in the third canto the scene of the play ground shifts to the river bank. Agastya here says that Bhīma is asleep being tired of swimming. Then Duryōdhana first tries to kill him by binding and throwing him into the river. Here Agastya uses the word अहितः¹³ Describing the temperament of Suyōdhana towards Bhīma and in the next verse Agastya uses the adjective विद्विषा¹⁴ also to denote Suyōdhana. Suyōdhana tries to kill Bhīma by poisoning the food. Hence in the next verse Agastya uses the

¹³ आयताभिरहितं सुयोधनस्तं सुषुप्तमवबध्य वल्लिभिः (3 - 3)

¹⁴ विद्विषा कुरुसुतेन मोचितैरुद्विषाग्निभिरदश्यतोरगैः (3 - 4)

adjective दुर्मतिः¹⁵ denoting Suyōdhana. Later Suyōdhana binds him a second time with ropes and throws him into deep Gaṅgā waters. Here Agastya describes Suyōdhana as a (शठः).¹⁶ Thus the dislike of Suyōdhana of the first verse develops into hatred in the next verse and finally it acquires evil mindedness and he finally acts as a rogue (शठः). Thus the analysis into the development of the mental attitude of the villian, speaks well about the poet Agastya's style.

While describing the entry of Bhīma into the Nāgalōka, Agastya uses the words वायुसूनुः and मारुतिः etc., to denote him and the word पवनाशनप्रभुः to denote the king of serpents. Thus it suggests the reason for the affection between the serpents and Bhīma as the former live on air and the latter is the son of Air God.

The following verse of Agastya written while describing the entry of Arjuna on the arena to exhibit his skill in archery can illustrate his style of introducing novelty into the description.

आज्ञया तदनु कुम्भजन्मनस्तत्पदप्रणतिपूतमौलिना ।

धन्विना कवचिना निषङ्गिणा रङ्गभूरलमकारि जिष्णुना ॥ (3 - 42)

Here Agastya makes seemingly redundant use of adjectives. But actually it suggests the साष्टांगप्रणामः performed by Arjuna to his teacher Drōṇa. At the feet of his guru he bows his head, he offers his bow, his armour and the quiver sacks. It is a traditional practice. Even after being dressed like a soldier with all his armour etc., Arjuna reverentially prostrates before his teacher on the open field. Thus Agastya highlights the devotion of Arjuna towards his preceptor.

Agastya takes great care in describing even the otherwise, non-important minute details of any incident in the epic story. Such a habit speaks well about the nature and the style of Agastya. In the fourth canto after describing the escape of the Pāṇḍavas from

¹⁵ दुर्मतिः कबलगोपितं विषं मारुतात्मजमसावभोजयत् । (3 - 6)

¹⁶ दुस्सहेन गरलेन विह्वलं गाढरज्जुनहनं स तं शठः । (3 - 7)

the house of lac Agastya says that the opening of the underground tunnel through which the Pāṇḍavas escape, is covered up with the ashes of the burnt house.¹⁷ The narration of such details is of no direct use to the story, that too for an epitome of the epic. Yet it shows the minute observation and care of the poet in his descriptions.

Agastya introduces the demon Hiḍimba with elaborate detail. The very narration presents his (demon's) physical form before our mental eye. His reddened eyes shoot out sparks of his anger, his face is terrific with its knotted eyebrows. The demon enters licking his lips with his stretched tongue.

रोषवह्निक्वणवर्षिलोचनं भीषणभ्रुकुटिभिर्भदाननम् ।

सुक्विणी रसनया लिहन्मुहुः प्रादुरास पुरतो निशाचरः ॥ (4 - 23)

This gives a vivid pen-portrait of the demon Hiḍimba. Agastya excels in such artistic skills.

In an epitome the poet will not have much scope to convey his own impressions of the characters. However a skilful writer makes use of even the slightest opportunity to do so. This fact too has a bearing on the style of the poet.

In the fifth canto Agastya finds an opportunity to introduce some of the important features of the characters moulded by himself in this Kāvya. Through the words of Dhṛṣṭadyumna during the course of introducing different suitors in the Draupadī swayamvara episode Agastya gives expression to his own opinions. First he introduces Duryōdhana and specially praises him for his fortune and wealth. He compares him to God Kubera.¹⁸ Agastya writes this with a special purpose. According to the tradition Kubera is also known as a chief of evil beings or spirits of darkness. As if to suggest latter meaning also, Agastya immediately introduces Duśśāsana, as the next suitor. Here he compares Duryōdhana to serpent Śeṣa and the Kauravas to other serpents that attend

¹⁷ भस्मनिह्नुतिबिलानने गृहे (4 - 9)

¹⁸ ब्रीडेन गूढः किल दिश्युदीच्यां कुत्रापि वासं कुरुते कुबेरः (5 - 2)

on him.¹⁹ Thus the greed of the Kauravas for wealth and their evil-mindedness are also suggested here. Next he brings in Śakuni and makes a mention of his skill in playing the game of dice.²⁰ In the same verse Agastya introduces Aśvatthāma also as a suitor and compares him to Pināki.²¹ The word Pināki generally refers to God Śiva. particularly it is the name of one of the eleven Rudras that cause final destruction. This suggests the final destruction caused by Aśvatthāma towards the end of this Kāvya. Agastya links the names of these two only to suggest the basic cause (i.e.) the game of dice and the final destruction caused by Brahmaśirōṇāmakāstra in the main Epic. Otherwise he would have introduced Karṇa immediately after Śakuni.

At so many places in BĀLABHĀRATA when he makes a change from the content of the Epic story Agastya invariably uses some of the exact words of the Epic itself to suggest us his conscious deviation and his careful study and reverence of the original Epic. This is a special feature of his style in this Kāvya. This practice of him enhances the quality of his Kāvya and by that, readers also feel as if they were reading the original Epic itself.

In the Svayamvara episode, after the description of the defeat of the Kauravas at the hands of the Pāṇḍavas, Agastya writes that the former start for home accusing Purōcana on the way.²² It is a psychological point. The defeated Kauravas search for lame excuses for their defeat and out of all such excuses, blaming Purōcana a servant of theirs, exposes their own meanness.

While describing the heroic exploits of Arjuna in helping God Agni to devour Khāṇḍava forest. Agastya's style is significant. The heat of the summer and the burning ferocity of forest-fire

¹⁹ पुष्पान्त्यमी कांचनकान्ति मुद्रां शेषस्य नागा इव पार्श्वभाजः । (5 - 3)

²⁰ गाश्चरनाधश्शकुनिर्गरीयानसौ यमक्षेषु वदन्ति शौण्डम् । (5 - 4)

²¹ आचार्यपुत्रोऽयममुष्य शौर्ये स एव देवः सदृशः पिनाकी । (5 - 4)

²² पराजिताः कर्णपुरोगमास्ते पुरोचनं वर्त्मनि गर्हयन्तः ।

रथैर्ययुः खण्डितकेतुदण्डैः पुरं विलक्षाः कुरुराजपुत्राः ॥ (5 - 71)

and the heroism of Arjuna are all clearly reflected in the style of the composition of this part. Thus, technically it is 'Ojas' that predominates the description. The following verses can illustrate the same.

चटुलः कलविङ्कजालनीडैः क्वचिदेकत्र कपोतयूधधूमः ।

विपिनादनलेन दह्यमानाद्विहगव्यूह इवोत्पपात धूमः ॥ (6 - 77)

अखिलान्दिवमालिखज्जिखाभिः प्रकटस्फोटरवाट्टहासघोरः ।

उदजृम्भत जम्भजेतुरुच्चैः पदमाकृष्टमिवेर्ष्यतः कृशानुः ॥ (6 - 82)

While describing the city of Jarāsandha, in which thousands of princes are chained with hand-cuffs Agastya writes the following verse:-

यष्टुं त्रिशूलधरमष्टसहस्रसंख्याः येनाहतास्सपदि मुक्तामदामहान्तः ।

आरादिगरित्रजपुरीं मुखरामिदानीं कुर्वन्ति शृङ्खलस्खलत्कृतिभिर्नन्दाः ॥ (7 - 11)

Here the syllables and words resonate the gingling sounds of the iron fetters of the prisoner princes.

Bhīma and Arjuna accompany Kṛṣṇa in the expedition to kill Jarāsandha and in describing that situation Agastya uses the words with dual number repeatedly, suggesting the two tusks of an elephant which is here compared to Śrīkṛṣṇa. For example भीमविजयौ - क्षितिपालदत्तौ - दक्षौ are used and the letters ध and घ are repeated here suggesting the same effect.

THE STYLE AND THE VOCABULARY:-

Coming to the scene of the game of dice, we notice that every word here is used continuously and with much significance. Dharmaja stakes Draupadī as a wager. It enrages Bhīma. He raises an objection. Then Arjuna advises him to be silent and says that Dharmaja is justified in his action. Immediately Bhīma keeps mum. Agastya writes Arjuna's dialogue in such a way that it makes Bhīma shut his mouth. Actually Arjuna is the person who hits the target at Svayamvara and wins Draupadī as a wife. Such an Arjuna says here as follows:-

सर्वांश्च नः प्रणयिनीं च दुरोदरेस्मिन् राजा स्वयं प्रभुतया विनियोक्तुमीशः ।

तूष्णीकभाव मवलम्ब्य हिडिम्बवैरिन्नास्तां भवानिति मरुत्सुतमाह पार्थः ॥ (7 - 71)

Here Arjuna asserts that Draupadī is the beloved of all the five (ऋः) his word ऋः suggests the equal right over, and love towards her. It also suggests that the very birth of Draupadī is to win the love of Arjuna and so his special favour for her. Then Arjuna mentions the speciality of Dharmaja by using the words, 'Rājā' and 'Prabhu' both seeming to be of the same meaning. But they both suggest the special status of Dharmaja. Another speciality lies here in the use of the adjective हिडिम्बवैरिन् which suggests the idea that Bhīma has got another wife 'Hidimbā' where as Dharmaja has only one wife 'Draupadī'. On hearing the words of Arjuna pregnant with so much thought Bhīma is silent.

In this Kāvya Agastya mostly uses the word प्रज्ञादृशः to denote king Dhṛtarāṣṭra suggesting his intelligence in understanding and dealing with his affairs. But here, after the attempt to strip Draupadī in an open court in the very presence of the old king, Agastya uses the word अन्यभूपः to denote Dhṛtarāṣṭra, reminding his readers about both his mental and physical blindness. But immediately suggests his helplessness and sympathy also in the matter by using an adjective सानुतापः in this verse. This illustrates the special skill and concern of Agastya in selecting words for his composition.

In the description of the Kiratarjunīya episode the ferocity and the piercing noises of a forest boar are heard when we read the following verse of Agastya.

उदग्रदंष्ट्राङ्कुरवैद्युतद्युतिं शरावुभावुञ्जितघर्घरारवम् ।

विमर्दयामासतुरुग्ररंहसौ घनं समीराविव पूर्वपश्चिमौ ॥ (8 - 28)

The loose and simple letters of the second half of the same verse reflect the diffusion of the cloud and the destruction of the boar. Thus an apt comparison is drawn between the cloud and the wild boar here.

Agastya's keenness of observation of the way of the world is quite evident, when he describes the hand to hand duel of Arjuna with the 'Mayākirāta'. He says that Arjuna touches the sand and rubs the palm with it and then takes to fight.... रजोविमृष्टक्षतजार्द्र पाणिना

... स्सुचिरं न्ययुध्यत (8 - 41) This practice detailed in the above line is in vogue even amongst the wrestlers of to-day and in the following verse he describes how they both clasp and cross their fists and shoulders, and how they fall down in the wrestling bouts with a heavy thud.²³

At the end of the same canto Agastya suddenly changes the style of the composition and also the metre to bring to reader's mind the movements of the waves of the sea in which the demons are hiding. Here he describes the armies of the Nivātakavacas in the following verse.²⁴ Here the use of words brings to our mind the movements of the waves, The frequent use of the letter ग with 'Bindu' prefixing it, quite naturally reminds us the word तरंग.

The change of metre is effected here in the following verse.

कतिचिदुरगाः केचित्ताक्षर्याः परे रजनीचराः
कतिचनगजाः केचित्सिंहाः परे च तरक्षवः।
मुहुरुदयिनस्तस्मादस्त्रात्प्रमथ्य महासुरानू
पुरमपि च तत्स्वेन प्लुष्टं व्यतन्वत तेजसा ॥ (8 - 78)

It describes the just invoked 'Pāśupatāstra' by Arjuna. The frightening effect of the various terrific wild animals that came out on the use of the missile is reflected by the style adopted in the above verse.

In the ghoṣayātra episode, being defeated by Citrasena, Karna flees from the battlefield. Here the line पराजितः प्राद्वदंगराजः with its syllables प and द and their combination with र echos the running sound of Karna. The word अंगराज is significantly used here. The kill of the poet is known from such a usage of words. Here it is not ordinary Karna that flees, but it is Karna, the king of Aṅgadeśa that flees leaving his friend and benefactor Duryōdhana to his fate in the battlefield. We have to remember here that Duryōdhana crowned Karna over the kingdom of Aṅga pinning hopes on his valour and skill. The irony of the situation is suggested by this

²³ हरार्जुनौ मुष्टिभिराहतौ मिथो भुजाभिराश्लिष्य भुवं गतावधौ । (8 - 42)

single word अंगराज here. Similarly the use of words like प्राग्वंशभाज and अजातशत्रु which convey the vibhāvas of शांत in this context to denote Dharmaja is very significant and the same is explained in another chapter. (page No. 135).

THE STYLE AND THE PROPRIETY:-

Agastya's style is at its best while describing the Vīraṭaparva story of the epic. He devotes two full cantos and presents them very carefully. Here the Pāṇḍavas have to live for one year. If their identity becomes known during this one year, they will have to undergo the twelve year forest life once again. It is against the principle of Dharmaja to speak untruth. In such a situation Agastya skilfully employs such words which convey the truth and yet which do not disclose Dharmaja's identity. Here Dharmaja tells Vīrāṭa that he is a धर्मभूः. This word conveys the truth that he is the son of God Dharma, and to Vīrāṭa, it denotes that he (Dharmaja) is an abode of Dharma or one who abides by Dharma. The second adjective used herein, is पार्थचारित्रतोषितः which conveys the meaning that he lived at Hastināpura being satisfied with the virtuous life of the Pāṇḍavas and surely Virāṭa will be glad to entertain such a person. The parallel meaning of the word that justifies the truthfulness of the statement of Dharmaja is as follows. The word 'Pārtha' denotes, twelve sacred texts repeated during the ceremony of unction in the Rājasūya sacrifice (Vide - KĀTYAYANA ŚRAUTA SŪTRA), and it is a fact that he has performed the Rājasūya sacrifice to his satisfaction. The next word used by Dharmaja is व्रती generally it denotes a man who adheres to certain religious duties and as a true statement it denotes that Dharmaja is observing a solemn vow of living in forests hitherto. He plainly states that he has been defeated in the game of dice and has taken to forest living, awaiting future prosperity (श्रेयसे). Here the word श्रेयस् also denotes the final emancipation which Dharmaja aim at. Dharmaja further declares that he will leave Virāṭa after attaining prosperity. साधयामि ततः परम् These words also suggest that he will go finally to his heavenly abode after realising emancipation.

Above all, Dharmaja introduces himself also as a कंकः king Virāṭa may understand it as the name of that person, but actually as a true statement of Dharmaja it means a 'pretended Brahmin'.

Thus, here, the whole life of Dharmaja is conveyed truly in every aspect yet his identity is not disclosed. The simplicity of the expression as in the following verse:-

अथ धर्मात्मजो मात्स्यमासदत्सदसि स्थितम् ।

नुपैर्युतं प्रश्रयाद्यैश्शमो धर्मं गुणैरिव ॥ (10 - 4)

used while describing the entrance of pious Dharmaja changes into splendour and elegance while describing the entry of Bhīma to the royal court. This line भिन्दन्निव पदैरुर्वीदवीपाणिर्वृकोदरः with its repetition of dental syllables such as त, द, न and the combinations of व and र resonates the sounds of Bhīma's steps that seem to break the earth. In the same context the epic uses the following words. गतेनभूमिं प्रतिकम्पयन् ।

The conscious effort on the part of Agastya in choosing words is illustrated here.

Agastya in the following verse describes the entry of Arjuna in Virāṭa's court in such a way that we feel as if actually witnessing him on a stage.

आगुल्फलम्बिकौशेयं निक्कणन्नूपुरद्वयम् ।

स्त्रीवेषं कुण्डलप्रेक्ष्यं वेणीबन्धोज्ज्वलं वहन् ॥ (10 - 18)

आगुल्फलम्बिकौशेयः is the first word used here. The first elongated syllable 'आ' of this word suggests the length, and the combination of ल and य immediately followed by another ल and the nasal (of 'प' varga) 'म' in combination with ब, and the whole sequence of letters suggests the 'hanging down' effect of the long gown. The next phrase is निक्कणन्नूपुर द्वयं used here. In it we hear the glingling sounds of the anklets, then the word 'वेणीबन्ध' with its elongated वे and णी followed by बन्ध suggest the long but tied-up hair of Brhannalā.

King Virāṭa entrusts his daughter to Brhannalā to learn dance. And in this context Agastya writes this verse with 'Yamaka'.

तथेत्युत्तरमाख्याय नृपः प्रीतो गुणोत्तराम् ।

तस्योत्तरकुरुन् जेतुः शिष्यामादिशदुत्तराम् ॥ (10 - 22)

Here the word उत्तरकुरुन्जेतुः with its connotative meaning is irrelevant and it is a 'Dōṣa' to use such irrelevant words in a Kāvya. But when viewed in this particular context, it adds to the beauty of the poem. The word उत्तरा is repeated in all the four lines. The syllables त, थ, त्त, र suggest the dancing steps and hence the whole verse enhances the beauty of the context.

While describing the entry of Sahadeva, Agastya says that he uses slang while introducing himself to king Virāṭa.²⁵

In the following verse:-

आद्याश्च निदेशात्ते धेनवो मयि गोप्तरि ।

निरामयाश्च पुष्टाश्च बहुक्षीराश्च भूवते ॥ (10 - 27)

with its final verb भूवते which is grammatically incorrect, the poet suggests the slang spoken by Sahadeva. It also reflects Sahadeva's confusion. In it, the words निदेशात् and ते coming in a sequence immediately convey the meaning as follows. "by your order the cows will be healthy and strong, giving much milk". But actually it is a ridiculous statement. The locative absolute सति सप्तमी expression used here, is to be understood, as per the sequence, at a very late stage. Till then the confusion prevails here. The use of slang is a must here. The king and the courtiers may doubt Sahadeva's identity as a shepherd if he uses cultured expressions with perfect syntax. This verse illustrates the special care of Agastya in writing the conversation in this Kāvya.

Immediately after these descriptions Agastya introduces an Arthāntaranāsa suggesting and at the same time justifying his special efforts in composing verses in this context. He says that Virāṭa takes Sahadeva into his service as it is natural for good people to recognise good qualities always and every where.²⁶ This

²⁵ प्रणम्य जातिनैच्येन व्याजहार वचो नृपम् । (10 - 26)

²⁶ प्रतीक्ष्योहि गुणी सताम् (10 - 28)

generalisation suggests that we also should see the special quality of the words used in this context and take only the virtuous side of it while realising the beauties in this Kāvya.

Later on in the Kīcaka episode. Draupadi is sent to Kīcaka much against her will. She fears some danger there and yet she reluctantly enters Kīcaka's house. Here the line आससाद शनैस्त्रस्ता सदनं सूतजन्मनः (10 - 46) with its frequency of simple and single syllables denotes the शिथिलता of her gait.

The next verse which conveys Kīcaka's hastiness and confusion in getting up and in welcoming an unexpected yet much wanted visitor, is so composed that every syllable suggests the same. His confusion in speech पदैर्हर्षविसंस्थुलैः is conveyed by the sequence of the words of the following verse.

अब्रवीच्च जगत्यस्मिन् सुकृती नास्ति मत्समः ।

सम्भावयसि यत्पदभ्यां गृहं श्रीरिवाम्बुजम् ॥ (10 - 48)

आरोह तल्पमास्तीर्णं वरारोहे करद्वयम् ।

मदर्थं स्वलेशितौ पादौ संवाहयितुमीहते ॥ (10 - 49)

These are lacking in Prasādaguṇa because of the irregular syntax. But this very defect becomes a quality as it suggests Kīcaka's confusion naturally. Here the immediate meaning we get is insulting to Kīcaka himself, but in confusion he speaks likewise. The sequence of the words संभावयसि यत्पदभ्यां immediately means 'honouring by legs'. It is an insult to do so. But when the same is read with the next two words गृहं मे conveys a proper sense. Likewise the statement of Kīcaka आस्तीर्णं वरारोहे करद्वयमदर्थं seemingly incongruous at the first instance suggests his confusion of mind. Later on the anxiety and hurry of Draupadī in running away from that spot is also clerly conveyed by the sound effect of the line सभामात्स्यस्य संत्रस्ता दुद्राव दूषदात्मजा (10 - 52)

On seeing the miserable plight of Draupadī, Bhīma attempts to kill Kīcaka. Then Dharmaja restrains him from killing immediately, but he advises him to accomplish the same secretly without causing any harm to any of the Pāṇḍavas. But this idea he can not directly

say in an open court, yet he has to convey the same. So Agastya skilfully writes the following line दारुणाकृतिना सिद्धिः कापि निर्वर्त्यतां त्वया (10 - 58) The pun on the word दारुणा is aptly utilised by Agastya here.

Later on Bhīma lays the trap and the love blind Kīcaka comes to the dance hall in darkness to meet Draupadī. Here Agastya composes verses packed with special meaning (नवोर्थो) They suggest Kīcaka's anxiety for union with her, and at the same time his impending doom is also voiced by himself. Here the tragic irony is remarkably introduced.²⁷ अयि मालिनि धन्योऽस्मि is the very first expression of Kīcaka here. It conveys his happiness over his fortune to secure her company, but the pun and the division of the syllable differently suggests a different meaning. The word मालि means an encircled man. Here Bhīma is lying under the blanket, encircled and so the word becomes a vocative aiming at Bhīma also. Thus when मालि becomes a vocative, the next word is निधन्यः. It means 'one who is to be put down' (i.e.) killed. Thus the whole address means an invitation extended by Kīcaka to Bhīma, to kill him. The irony of it is that Kīcaka is killed later on by Bhīma. यन्मां संप्रति वीक्ष्यसे is the immediate expression of Kīcaka. Its direct meaning is that 'she has been awaiting anxiously for his (Kīcaka's) arrival'. But by breaking it up in a different way the same words suggest the meaning that Bhīma is awaiting to see Kīcaka pounded into a pulp of flesh. Ironically same is the fate of Kīcaka at the end (यन्मांसं प्रति वीक्ष्यसे)

Next, Kīcaka solicits 'Māyā Draupadī' to kick him with feet that are devoid of the heaviness of the anklets in the following verse.

यद्येवं ताडय स्वैरं मां यावत्कोपविप्लवः।

नूपुरोद्धनक्लेशरहितेनाङ्घ्रिणामुना ॥ (10 - 88)

He considers Draupadī an 'Abhisārikā'. An abhisārikā lady is

²⁷ अयि मालिनि धन्योऽस्मि यन्मां संप्रति वीक्ष्यसे ॥ (10 - 85)

one who goes in search of her paramour and while setting out she removes her glingling anklets to go unnoticed by any one. In the darkness Kīcaka touches the feet of Bhīma and feels the absence of the anklets. So he compares her to Abhisārikā and asks her to kick him as a love-sport. Ironically Bhīma fulfills the desire of Kīcaka and kicks him in the duel later.

On hearing such an expression from Kīcaka, Bhīma too answers him in a feminine tone as follows मां तु या काचन स्त्रीति न मन्येथाः ... रम्भास्पर्शसुखंयायान्मदीयोरुनिपीडनात् Here also Agastya makes use of double entendre (श्लेषः) which is not difficult to comprehend. Bhīma tells Kīcaka that he should not think her a lady being pressed of infatuation and in such a case by his heavy pressure (squeezing) he (Kīcaka) will feel the touch of the divine damsel Rambhā. This suggests instantaneous death for Kīcaka. The word मदीयोरुनिपीडनात् used in this context, may be understood in two ways. It may mean pressing of thighs ऊरुनिपीडना for Kīcaka and heavy squeezing उरुनिपीडना for Bhīma.

The skill and propriety of Agastya is clearly discernible in the following verse:-

परबोधभयत्यक्तसरंभवचनावुभौ ।

नियुद्धमुद्धतामर्षौ चक्राते भीमकीचकौ ॥ (10 - 92)

The Epic in the same context describes at length the duel between Bhīma and Kīcaka. But it is a secret lonely place where both of them met. Any leak about their identities will cause much damage both to their person and prestige. Naturally they can not indulge in any noisy bouts. So Agastya makes his Bhīma and Kīcaka fight their duel silently avoiding all war cries, in fear of being heard by others.

At the end of this while describing the fight between the king of Trigarta and Virata Agastya writes the following line शरःकृतशिरःपातरवकृतानक ध्वनिः The lengthy compound which carries the quality of 'Ojas' in it suggests the terrific battle and the syllables used therein heighten the sound effect of the verse and in

hearing those sounds we feel as if we were hearing the very beat of the war drum.

In the eleventh canto, Uttarakumāra goes to the battlefield in the chariot being driven by Brhannalā, who is none else than Arjuna. The speed of his chariot, the distance covered by prince Uttara, his gradual approach to the enemy camp are suggested very skilfully by Agastya. First he says that prince Uttara leaves the city receiving the best wishes from the ladies. In the next verse Agastya says, that the wind, fragrant with the bloomed flowers of the forest, starts to flow favourably as if it feared a defeat from the speed of the chariot. The flow of the favourable wind is considered a good omen and with such a wind, prince Uttara's chariot crosses the forest. Thus the chariot that started in the city as per the previous verse, is made to cross the length of the city and the forest also in the very next verse suggesting the distance covered by it very quickly. From that spot the army camp looks like an ocean (पयोधिसन्निभः 11 - 10) and the details of the enemy camp are not discernible from such a long distance. In the next verse Agastya says that the enemy camp looks like a forest covered with a heavy fall of snow and mist. हिमसंच्छादितकाननोपमम् 11 - 9) Thus much distance is covered by the chariot and now the details of the enemy camp are somewhat visible, but not clearly seen. In the next verse the enemy camp is described as flashing with the glitterings of the weapons and flags. Thus the details of the enemy camp are clearly described and it suggests the nearness of the chariot to the enemy camp after crossing much distance.

The next verse describes the courage and the unruffled enthusiasm of Arjuna, by comparing him to a victorious elephant moving with a dignified gait. The line जयकुञ्जरचारुचङ्क्रमो जवशिञ्जानमनोज्ञभूषणः (11 - 14) brings in the resonant effect of the tossing bells of the victorious elephant moving with dignity. Here the repetition of the syllables च, ज, न and ण reverberate the sound of the शिञ्जान worn by Brhannalā.

Agastya in this canto reminds his readers with a generalised

ment (अर्थान्तरन्यास) of the niceties of his composition. He says भुवि वस्तु गूढमप्यधिगम्येत गुणेन केनचित् (11 - 15) Thus by virtue of the realisation of the special treatment of the expressions used in the poem, as suggested by Agastya his poetry can be understood well. The poet directly suggests that the story (वस्तु) of the epic is well known to the audience and here its speciality is to be realised by some special way or the other (गुणेन केनचित्).

The following verse presents a beautiful pen-portrait drawn by the artist poet Agastya.

रिफुल्लकपोलमण्डलं मुखमुत्पक्ष्मविलोचनं वहन् ।
भलिकेन सितच्छदायितं जलजं पूरयति स्म फल्गुनः ॥ (11 - 29)

This is the picture of Arjuna blowing the conch on the battlefield. In this verse the repetition of the letters of 'प' varga and especially followed by the liquid consonant 'ल' brings in the picture of the face of Arjuna blowing the conch with the bulging of the cheeks filled with air before blowing. The following verse:

गुभिताजनि कौरवीचमूर्ध्वनिना तस्य गभीरतास्पृशा ।
अलयोदधिसत्वसंहतिर्गलघोषेण यथादिपोत्रिणः ॥ (11 - 30)

Which abounds in guttural syllables and hard consonants brings to our ear the shrill and terrific nature of the sound of the war conch blown by Arjuna. The valour of Arjuna on the battlefield is implied by the verb. Hence here Agastya goes eloquent in using different varieties of speech while describing the Virarasa of the context.

THE STYLE AND THE POETIC SITUATIONS:

From the twelfth canto onwards the nature of the narration in the Bāla Kāvya is different. Barring a few incidents this part of the epic is a direct narration by the poet himself and the theme is directly connected with the preparations for war, the negotiations between the two sides, the peace, and finally the devastating war of eighteen days. So the style differs from that of the earlier cantos. The language here is also somewhat different. Elegance, grandeur and richness of the words and the compounds predominate. Yet

verses is adversely affected. Agastya's speciality lies in maintaining such a style throughout. Situations of the same nature such as negotiations and battles are carefully depicted here that the reader will never feel the boredom of their repetitive nature.

Śrīkṛṣṇa arrives at Hastināpura with the mission of truce. On his arrival auspicious drums welcomed him and the following line of Agastya पुरे पटीयान् प्रतिसौधगर्भं बभ्राममा डगल्यमृदङगघोषः (12 - 21) reverberates with the sounds of the drums.

In the thirteenth canto Kuntī comes to Karna with a purpose of winning him over to the Pāṇḍava side. The conversation between the two clearly illustrates the skill of Agastya. On her arrival Karna bows down to her and introduces himself as the son of Rādhā and Sūta. On hearing such an introduction Kuntī is perturbed much. Her anxiety is clearly suggested in the following verse

माता न राधा जनको न सूतः कौन्तेय नन्वेष रविः पिता ते ।

भ्रातृन्भवान्पाण्डुसुतानबुध्वा वृत्तिशिशुत्वे धृतराष्ट्रपुत्रैः ॥ (13 - 5)

Her short but quick expressions regarding the details of birth and the life of Karna, illustrate the same.

After regaining composure she presents her arguments skillfully. She knows that Karna is deceived by the cruel circumstances. She tries to understand the grievances and ambitions of Karna. First she refers to his parentage and declares him to be of equal status as the Pāṇḍavas. Here Agastya brings in a similarity between Karna and the bird Kōkilā.²⁸ This suggests her helplessness in abandoning Karna at his birth and tries to make Karna realise his responsibility to come back to mother's fold like a grown up Kōkilā abandoning the crow-like company of the Kauravas. Thus she tries to rid him of his lurking inferiority complex first. Next she assures him that he will get the kingdom. Here she refers to his enemies. With a special adjective she qualifies them (Kauravas)²⁹ She denotes them as enemies who can not tolerate the progress of

²⁸ किमन्यपुष्टश्चिरवर्धितोऽपि करोति वासं बलिपुष्टयूथे । (13 - 6)

²⁹ अरीनसह्यप्रसरान् ----- (13 - 7)

others. Thus she tries to expose the shallowness of Duryodhana's friendship for Karna. Then she speaks about the virtue of Dharmaja by using the adjective अजातशत्रुः (one who has no enemies) and suggests that such a Dharmaja will salute him (Karna) with his (Dharmaja's) head glorified by the sacrificial rites followed in Rājasūya.³⁰

Then she refers to his flair for heroism and fame, for which he made an issue during the exhibition of the skill in martial arts by young royal princes. Arjuna was his main rival in that field. And so she tells him here that both Arjuna and Karna should unite as friends first (वह्निवातौ इव) like fire and air, and realise their brotherhood next like (पुष्पवन्तौ) Aśvins and then get name and fame.

On hearing such a planned argument from Kuntī the first reaction of Karna is a smile (स्मित्वा). Agastya introduces this smile to inform us about Karna's clear understanding of Kuntī's mental make-up at that moment. Karna answers his mother point by point and his order of preference of the issues referred to by her is quite different. The order is almost reverse here. He refers to valour first and says that battle is a वीरविनोदकालः (13 - 9) when all are worried about the impending war and destruction Karna feels war to be a 'pastime for Heroes'. Then he refers to his friendship with Duryodhana and the kingdom he has got because of the latter's affection for him, and hopes on him. Finally he comes to the point of brotherhood of the Pāṇḍavas and assures Kuntī that the number of the brothers will remain at five, finally of course with Karna if Arjuna is killed, or with Arjuna if Karna is killed. This conversation highlights the skill of the composition of Agastya.

Then Agastya describes the movements of the rival armies to Kuruksetra. The Pāṇḍava army is in seven 'Akṣauhini' and Agastyapandita compares them to the oceans newly created by sage Agastya. Here the poet suggests an idea of creativity, a positive help to the universe. Not only that, here he directly

³⁰ त्वां राजसूयावभृथाप्नुतेन मूर्ध्ना नमत्वञ्जलिमादधानः (13 - 7)

brings in a generalisation suggesting good to world.³¹ Immediately afterwards he refers to the eleven Akṣauhini of the army of Duryodhana and compares them to the eleven Rudras, entering the famous Pourāṇic sacrifice performed by Dakṣa. Thus suggests the final and impending destruction. Thus the innate nature and effective role of the rival armies are conveyed well by Agastya.

The fourteenth canto is full of the poetic excellence called Ojas. The description of the rival armies and the terrific fight of Bhīṣma for ten days are narrated here. Here every verse abounds in long compounds and harsh consonants. Yet the readability, clarity and sonority are not lost.

The description of the terrible and ghastly scenes of war will generally be disenchanting and repulsive to the finer tastes of a delicate and cultured reader. So to lessen the ghastliness and to induce palatability of such descriptions Agastya brings in some of the vibhāvas of Śṛṅgāra here.

Of course he confines himself to describing the love-lorn divine maidens that await the union with the martyrs of war. It suggests the play of the Fate in which the grief of some (men) is a source of pleasure for some (divine damsels). This realisation adds up to the experience of Śāntarasa of the Kāvya.

Karṇa enters the battlefield with great pride and announces his decision to defeat Arjuna. Thus the description of situations abounds in lengthy compounds ध्वजपटपवनावधूतपांसुस्थगितदिगन्तमेव पार्थसैन्यं) Generally the seriousness and the ferocity of the situation is conveyed through these lengthy compounds. The same effect Agastya is able to bring in at many places adopting a special style without employing any lengthy compounds. The following verse illustrates the same.

नरकमथनसारथिर्मदीयं नयनपथं यदि याति पाण्डुसूनुः ।

तमिषु विषधरामिषं विदध्या मपि परिरक्षितमन्तकेन साक्षात् ॥ (17 - 19)

³¹ श्रेयो विधत्ते महतां हि योगः । (13 - 20)

The description of the final fight between Bhīma and Duryodhana is specially presented by Agastya in the following verses.

तयोस्तदा दृढतरबद्धकक्षयो रुदञ्चितभ्रमितगदाकरालयोः ।

प्रकम्पितक्षिति चरतोश्च मण्डलैर्वपुर्ययौ सुभटजनैकदृश्यताम् ॥ (18 - 19)

मिथोगदायुगलविघट्टितोत्थिता खुराहतिर्ज्वलनकणानुषङ्गिणी ।

क्षणद्युतिव्यतिकरिताऽशनिध्वनिं व्यडम्बयन्द्दहचरिता प्सरश्शृता ॥ (18 - 20)

In the first verse tightening up of girdles, their steppings and movements are suggested by both sense and sound and the next verse resonates the fight of the maces with its repetition द, ध, ण and conjunct syllables of ड, ब and finally Duryodhana succumbs to the mace of Bhīma.

As told earlier this part of the Kāvya covering fourteenth to eighteenth cantos deals mainly with the war. Hence Raudra, Vira, Bībhatsa and Bhayānaka rasas have a scope for depiction. As and when occasion comes Agastya utilises the same to depict the corresponding vibhāvas and he adopts the style to suit the rasa of the context. As Abhinavagupta points out 'Ojas' and 'Mādhurya' that go well with the above rasas are adopted and in between them 'Ojas' exists here in a greater degree and the excellence called 'Prasāda' is necessarily adopted, because the immediate grasp of the rasa of the context is not possible in its absence.

The nineteenth canto describes the aftermath of the terrible destruction caused by the war. The setting is mainly the battlefield and all the scenes are frightful or disgusting. Yet the affection of the near and dear of the dead warriors, overcomes such feelings and they enter the battlefield. Their sorrow dominates the whole scene. Thus an admixture of Bhayanaka, Bībhatsa and Karuṇa rasas is prevalent in the canto. As usual Agastya maintains the Prasadaguṇa and to suit the sentiment of the context of description he adopts Mādhuryaguṇa predominantly. The frequency of compounds helps Bībhatsa and Bhayānaka, but generally they will not go well with Karuṇa. Even then if they are used keeping in view propriety, they do not become a hindrance to the realisation of Karuṇarāsa. The other two rasas namely Bībhatsa and Bhayānaka need not

necessarily possess compounds. Even without compounds the use of other qualities of Ojas, Kānti and Mādhurya as enunciated by Vāmana can bring in the same effect. This fact is clearly illustrated here by Agastya.

To express the deep sorrow of the bereaved ladies Agastya adopts Mādhuryaguṇa both pertaining to sound and sense. According to Vāmana the पृथक्पदत्व (i.e.) distinctness of words is शब्दमाधुर्य and strikingness of the style by adopting periphrastic manner in order to give a special charm to the sense is अर्थमाधुर्य and Agastya adopts both here. He describes the wailings of the ladies in a detailed manner. When we hear so many vocatives such as "Oh husband, Oh nephew, Oh son, Oh father and Oh brother" the impress of sorrow sits deep in our hearts

वीणानिनादानुकृतिप्रवीणै रापूरयन्त्यः करुणैर्दिगन्तान् ।

हा नाथ हा मातुल हा तनूज हा तात हा भ्रातरिति प्रलापैः ॥ (19 - 3)

One by one Agastya depicts the gestures of the weeping ladies. They are beating heavily on their breasts. They are shedding tears and he describes them in the following verse.

निरञ्जनक्लेदनितान्तशुभ्रैः पयोधराग्रेषु निपत्य शीर्णैः ।

कदुष्णतामश्रुभिरश्रुवानै र्मर्गिषु पांसुप्रशमं नयन्त्यः ॥ (19 - 5)

Their eyes are not besmeared with collyrium. So the tears are fresh and clear. They fall on their lofty breasts and because of the hardness therein, they break into pieces and they are slightly hot due to sorrow. Hitherto, the description is natural and to bring to our minds the intensity of their sorrow Agastya imagines that the dust of the warfield is being put down by the tears of weeping ladies.

In this context Agastya uses two vocatives अजातशत्रु and धर्मपुत्र. Ladies address Dharmaja like that. The irony is that he is called an अजातशत्रु after he has been responsible for the death of eighteen Akṣauhini. He is again called a धर्मपुत्र after he has become a cause for the death of near and dear relatives and also preceptors. The very presence of these two words enhances the beauty of the

composition as in the following verse.

अजातशत्रो नृप धर्मपुत्र लब्धेन सर्वांश्च निहत्य बन्धून् ।
राज्येन किं नाम फलं तवेति क्रन्दद्बन्धून् दमपश्यदग्रे ॥ (19 - 7)

Agastya describes well the search of the ladies for their beloved, lying dead on the battlefield. The ghastly and disgustful scenes and the pitch of the pathos are too heavy to be contained by any one. Hence to bring in relief to the other wise unbearable grief and disgust Agastya brings in a touch of Śṛṅgārarasa.

स्मर्यमाणो विरुद्धोऽपि साम्येनाथ विवक्षितः ।

अङ्गिगन्यत्वमाप्तौ यौ तौ न दुष्टौ परस्परम् ॥ - (काव्यप्रकाशः पृ 453, (7 - 65)

It is but natural for the bereaved ladies first to be reminded by their intimate moments and privacies, when they bewail their beloved. But from the next minute onwards they are plunged into deep grief. Taking into account this possibility Agastya describes the different vibhāvas of Śṛṅgārarasa and thus over comes the incompatibility of antagonistic sentiments as in the case of the following verse.

आपुङ्खमग्नामुरसः कथंचि दुत्खाय बाणावलिमुत्तरेयम् ।

आजिघ्रती सस्पृहमाननेन्दौ त्वदीयमालिङ्गति भागिनेयम् ॥ (19 - 38) .

This adds beauty to his style and to the appreciation of the Kāvya.

The last canto deals with the final part of the story and it is the important part of the Kāvya from the point of sentiment. To suit the primary rasa, lucidity and sweetness are adopted in composing this canto. The poetic excellence called 'Samādhi' as enunciated by Vāmana is present here throughout. The gradual ascendancy and descendancy in the nature of the words is called शब्दसमाधिगुणः and in many verses of this canto it is introduced as in the following one.

अथानुभूतामरपुष्पवृष्टि रारुहय नागान्तकमौपवाहयम् ।

दिक्पालसेवाञ्जलिदन्तुरेण पथा निजं धाम जगाम देवः ॥ (20 - 69)

Samādhi is a quality to be practised by one who wants to re-

to sense is defined as अर्थदृष्टिः (i.e.) concentration of mind for the comprehension of the meaning. Here it is suggested while describing the penance and the pious life lead by the elders of the Kuru family and mainly Dharmaja to comprehend the true nature of the self and the world around. Samādhiguna of Agastya's style here with its special stress on अर्थदृष्टिः helps the hero and the reader also to realise परमार्थदृष्टिः

AGASTYA THE MAN:-

General human characteristics are very much common but the life and lustre of everyone are unique by themselves. Similar is the case with poet and the poetic style. According to the famous critic Kuntaka variety of the styles is justifiable as they represent innumerable variety of the nature of the poets.³² Thus there are as many styles as there are poets in the world. Hence, even similar situations and incidents when dealt with by different poets do present different patterns and such differences are discernible to an ardent critic. Here the touchstone is the poet's nature. It is innate and individualistic. Thus every composition reflects the innate nature of its poet. Hence on the basis of the study of the style adopted in BALABHARATA we can try to estimate the human personality of Agastyapaṇḍita.

On an overall observation, an ardent desire to teach something to explain, to elucidate and to illustrate some aspect in ethics or aesthetics is felt throughout this Kāvya. Hence we can say that Agastya is a teacher by temperament and probably even by vocation as suggested in the first chapter of this thesis. Simple living and high thinking are his virtues. This point is evident when we take into consideration his treatment of the Dronacārya episode of this Kāvya. Here Agastya clearly stresses that Droṇa did not take to service fearing harm to his ordained dharma. This probably

³² यद्यपि कविस्वभावभेदनिबन्धनत्वाद् अनन्तभेदभिन्नत्वमनिवार्यं कुन्तकः

ists personal conviction of Agastya. This explains his lack of actions with any royal court of his times.

He is a पद वाक्य प्रमाणज्ञ but never he tried to exhibit his tion in those śāstras. He is devoutly a religious man. Though lvocates vehemently for the syncretism of different religious ols of thought, his personal preference for Śaivism and God is quite evident when we study his eloquence in describing Śiva whenever an opportunity arises.

He must be a man of tradition and conviction. This is evident attempt to depict Śānta as the main sentiment in his Kāvya. n many of the rhetoricians doubted its prominence in a śravya u. He boldly followed the guidelines given by Ānandavardhana uccessfully delineated śāntarasa in his Kāvya.

n tune with his own temperment and also with that of the Dharmaja, Agastya adopts a simple lucid and sweet style ed with the beauties of both sense and sentiment. Thus here austere, pious teacher with insistence on the ethical values eeking the bliss of Śānta. The tender, soft, sublime, lucid ssion of this Kāvya catches hold and exposes the great poet he great man in Agastya.

uggested earlier every great poet will have his own way of ssion. So much so every verse of this Kāvya is having its speciality of expression. Especially when the original theme is ame and well-known, the poet should bestow much thought kill in composing a new Kāvya out of it. Accordingly Agastya xpert in poetic art carved out a beautiful epitome out of the epic. If the beauties of each and every verse of this Kāvya nalysed here it will run into hundreds of pages. Hence a few e highlights of the style, speciality and poetic talent of Agastya lustrated in these pages. The rest are to be read and enjoyed hrdayas themselves. The purpose of writing this chapter will lfilled if it can attract the minds of these (Sahrdayas) to take e study of this Kāvya in right earnest.

BĀLABHĀRATA

A STUDY IN FIGURES OF SPEECH

किं न संभावयस्यङ्गैर्भूषणार्हैर्विभूषणम् ।

अथवा सगुणा सूक्तिर्नालिङ्कारमुपेक्षते ॥ (10 - 38)

A good expression of an idea may contain various poetic excellences, but will it neglect beautification or ornamentation? This interrogative statement of Agastya in this Kāvya provides us an insight into his concept of figures of speech and their relative importance in poetry. According to him poetry requires not only excellences (गुणाः) such as Prasāda (प्रसादः), Mādhurya (माधुर्यः) and Ojas (ओजस) pertaining to both sound and sense, which are internal like the beautiful parts of the body and their qualities, but also Alaṅkāras, the external embellishments. Thus he provides a special scope for figures in poetry.

Elsewhere in his KRṢṢṢACARITA he says that Dhvani is the essence of poetry of a good poet.¹ And in this Kāvya he says that Alaṅkāras should not be neglected. Then what will be the mutual relationship between Dhvani and Alaṅkāra according to Agastya?

DHVANI AND ALAṅKĀRA:-

Tradition proclaims this relationship in quite unambiguous terms. Ānandavardhana opines that in poetry Rasas are to be brought forth by the special meaning expressed through the sense (अर्थः) and through their corresponding word (शब्दः), and the ex-

¹ सत्कविकाव्यमिव ध्वनिसारम्

ional specialities that produce such a special meaning a
 es of speech like Rūpaka.² After thus explaining the nat
 kāras vis-a-vis Dhvani, Ānandavardhana declares again
 kāra as a beautifying factor will be worthy of its na
 introduced in such a manner, as will be conducive t
 ation of the chief object, namely Bhāva (भावः) and
 .³ And further says the discriminate use of the figu
 s like Śṛṅgāra, whose life is suggestive sense, makes thos
 ka worthy of their name.⁴

Later on Ānandavardhana clearly defines the ways and r
 uch a discrimination. He says that 1) Alaṅkāras mu
 ary 2) they should not dominate 3) they should be st
 panded in accordance with the main idea of the conti
 elaboration of Alankāra must be avoided, and in cas
 ration, they should clearly be made secondary to the
 e are the general principles according to Ānandavardha
 a figure of speech to become a beautifying factor.⁵

But in a Dhvanikāvya, an Alankāra will become a bea
 ctor when it is intended to suggest Rasa, takes shape
 the poet's delineation of Rasa, is quite naturally and
 luded in the context, and also when the poet does not

गतो रसा वाच्यविशेषैरेवाक्षेप्तव्याः । तत्प्रतिपादकैश्च शब्दैस्तत्प्रकाशिनो वाच्य
 कादयोऽलङ्काराः । (ध्वन्यालोकः 2 - 16,

सभावादित्पत्यमाश्रित्य विनिवेशनम् ।

मलङ्कृतीनां सर्वासामलङ्कारत्वसाधनम् ॥ (ध्वन्यालोकः 1 - 5,

वन्यात्मभूते शृङ्गारे समीक्ष्य विनिवेशितः ।

रूपकादिरलङ्कारवर्ग एति यथार्थताम् ॥ (ध्वन्यालोकः 2 - 17,

त्रैवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन । काले च ग्रहणत्यागौ नातिनिर्वहणैषित
 नैर्व्यूढावपि चाङ्गित्वे यत्नेन प्रत्यवेक्षणम् । रूपकादेरलङ्कारवर्गस्याङ्गित्वस

to put forth extra effort to shape it out.⁶

The ecstasy of Rasa depends upon the propriety of its description. Appropriateness, harmony and proportion are the ultimate touchstones for realising Rasa in any literary composition.⁷

AUCITYA AND ALAṆKĀRA:-

Kṣemendra is the exponent of the concept of Aucitya (propriety) in rhetorics and the following verse of him corresponds to the opinion of Agastya mentioned at the beginning of this chapter.

अथौचित्यवता सूक्तिः अलङ्कारेण शोभते ।

पीनस्तनस्थितेनेव हारेण हरिणेषणा ॥ -- (औचित्य विचार चर्चा)

The word सगुणा mentioned earlier by Agastya conveys the same idea of the word अथौचित्यवता of Kṣemendra. The word 'सूक्तिः' (good expression) is common in both the verses. Kṣemendra says that such a 'Sūkti' will be beautified by an Alankāra, and Agastya questions the propriety in neglecting to decorate such a 'Sūkti' with an Alaṅkāra. What Kṣemendra expresses is an assertive statement, Agastya suggests the same through an interrogative statement.

Thus it can be understood that, even according to Agastya the essence of poetry is Dhvani (suggestive sense) which is not different from Rasa (रस) and Aucitya (propriety) is its touchstone and Alaṅkāras introduced in view of beautification of Rasa adhering to principles of Aucitya alone will beautify the Kāvya and such Alaṅkāras are not to be neglected in a Kāvya.

ALAṆKĀRAS IN BĀLABHĀRATA:-

The following observations on this Kāvya can substantiate the earlier statement of Agastya. This Kāvya contains in total seventeen hundred and ninety four verses. Out of which less than half (i.e.) about seven hundred verses alone contain some figure of speech or

⁶ रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत् ।

अपृथग्यत्ननिर्वर्त्यः सोऽलङ्कारो ध्वनौ मतः ॥ (ध्वन्यालोकः 2 - 16, पृ 58)

⁷ अनौचित्याद्गते नान्यद्रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ॥ (ध्वन्यालोकः 3 - 14, पृ 138)

other it. This shows the basic restraint and discrimination shown by Agastya in introducing figures of speech in his Kāvya.

Agastya introduces about fifty varieties of Alaṅkāras and amongst them, some are depicted only once or twice and many varieties do not add up even to ten. This clearly shows the purposeful and careful introduction of the varieties of Alaṅkāras by Agastya.

Svabhāvokti (स्वभावोक्तिः) which is of the nature of the natural beauty of expression and Vagrōkti (वक्रोक्तिः), which is basically a twist of expression, exist naturally in almost all the verses of this Kāvya. Only when they bring in more beauty and thought they are to be regarded as figures of speech, otherwise they remain as the basic natural characteristics of his composition.

In more than two hundred and fifty verses the figure 'Upamā' is introduced. Amongst them more than half are used mainly to bring in the striking similarity, by which the easy and full comprehension of the objects of description and their contexts is possible. In many cases the object brought in for comparison is so famous and apt, that by the simple mention of its name the purport of the figure of speech is understood well. Hence there is no need either to expand, or elaborate the figure in the context.

Agastya uses the figure 'Sahōkti' with a fascination, as it helps him in his process of epitomisation. Clubbing up of two or more ideas providing them co-existence, is the essence of the nature of this figure. By resorting to it one can avoid writing more verses and to use more figures that suggest similarity. It may be noted here, that Viśvanātha the nephew of Agastya hints at this aspect of Agastya's fascination for 'Sahōkti'. In his SOUGANDHIKĀHARAṆA he makes a mention of the word 'Sahōkti' while describing the poetic talents of Agastya, probably to denote the same.⁸

In this Kāvya there are many lengthy stretches of poetic narration wherein only a few Alaṅkāras are introduced on one hand and on the other, there are also many poetic narrations, where in

⁸ Prologue of SOUGANDHIKĀHARAṆA Ref. Page 5.

almost every verse has got an Alaṅkāra to beautify it. This aspect is illustrated in the chapter on style. This clearly illustrates the discrimination and restraint exhibited by Agastya in introducing Alaṅkāras.

While writing the conversation between the different characters Agastya uses very few Alaṅkāras. In the case of such a use he shapes them with minimum craft but with sufficient beauty. While speaking to each other generally no one resorts to rhetoric, unless a specific necessity compels it. Ordinary conversation involves only plain and lucid expression, emotional speeches and effective narrations require poetry. Hence Agastya introduces a few figures while writing dialogue and amongst them the 'Upamā' is in abundance, as it helps generally easy comprehension of the sense and substantiation of the point of description.

The very word अलङ्करणम् (beautification) presupposes a special human effort and when we go through the explanatory portions of the figures of speech in various works on rhetorics, we generally get the impression that the Alaṅkāras are sophisticated conscious intellectual exercises, difficult to introduce in poetic compositions and more difficult to locate and appreciate them in any poem in their true sense. But as Dr. Rāghavan says that "at the hands of an adept" as the emotion enhances, the expression swells and the figures of speech form forth.⁹ In BĀLABHĀRATA we find many such figures.

The appreciation of the figures of speech depends more upon the capacity of the reader. Figures of speech introduced by great poets in their Kāvya, generally because of their adherence to propriety and felicity, are of easy comprehension. They are like the fountains of the bliss of sentiment (रसानन्दः). Depending upon the capacity of the reader and his intellectual acumen, they yield more and more pleasure. There are many such illustrations in this Kāvya where in the commoner and the scholar also are provided

⁹ Dr. V.Rāghavan - STUDIES ON SOME CONCEPTS OF THE ALAṅKĀRA ŚĀSTRA - Page No. 61.)

with exemplary aesthetic pleasure they deserve.

Thus every figure of speech employed in this kāvya has got its own significance, and shines in its own excellence. a few Alaṅkāras will be illustrated in this chapter.

The quality of 'Upamā' in this kāvya is so high, that even the great Appayadīkṣita quotes them as illustrations in his famous work CITRAMĪMĀMSA.

‘UPAMĀ’ (SIMILE):

तदन्वयोदन्वति जन्मभजामुदग्रतेजोभृतदिङ्मुखानाम् ।

मध्ये बहूनां भरतः प्रतीतो राज्ञां मणिनामिव कौस्तुभोऽभूत् ॥ (1 -10)

While describing the earlier kings of the Lunar dynasty Agastya writes this verse describing king Bharata. This verse illustrates the figure of speech called 'Upamā'.

King Bharata is compared to the gem Kaustubha here. The milky ocean after its churning by Gods and Demons gives rise to so many precious articles such as Kaustubha, Kalpavṛkṣa, Kāmadhenu etc. From out of those, the Kaustubha is specially chosen by God Viṣṇu to adore his chest. And hence it is generally considered the best of those precious articles that filled the four quarters with their lustre. King Bharata is famous in the world for his qualities. If the comparison stops at that it is a simple simile expressing the greatness of the king Bharata. In the first half of the verse there are two words containing Metaphors. In the word अन्वयोदन्वति there is the superimposition of the ocean on the Kuru family (वंशः) and in the word दिङ्मुखानां the face is superimposed on the 'Dik' (दिक्) and with them it gains special charm.

The speciality of this simile lies in its totality. It speaks about the greatness of the family and also the great fame of the sons of the family, and finally it establishes the supremacy of king Bharata among the great sons of the Kuru family. Underneath the Simile here, the figure of speech called सार where in the description of the gradual enhancement of quality or greatness, is also suggested but it is not expressly depicted as an admixture. (मिश्रालङ्कारः).

This figure seems to have been brought in by a labourious attempt as it involves more superimpositions and comparisons. But when the basic Upamāna (i.e.) Kaustubha is mentioned all other ideas queue up as it is a famous one. Hence it illustrates a good Simile and also the skill of Agastya in using Alaṅkāras.

Here is another Simile from this Kāvya.

अयं शिशुः स्कन्द इव द्वितीयो नीतो मया सम्प्रति वीतबाल्यः ।

उपैष्यति त्वामिति सा वदन्ती साकं कुमारेण तिरो बभूव ॥ (1 - 45)

Being objected to, by king Śantanu in her actions, Gangā takes leave of him. In this connection Agastya introduces the above beautiful Simile.

Gaṅgā tells Śantanu that the boy who is like the second 'Skanda' is being taken away by her and the boy will return to him (Śantanu) after completing childhood. Telling like that, she disappeared along with the boy. Here the Simile is mainly between the young Bhīṣma and God Kārtikeya the son of Śiva. But it suggests the whole story of the birth and bringing up of Lord Kārtikeya. This reference enhances the greatness of the person of the context Bhīṣma and also the fame of the poet Agastya.

According to Puraṇas, God Kārtikeya is first entrusted to river Gangā, whom she brought up for sometime and handed him over to others. In the same way, Gangā says that she is going to bring up Bhīṣma as second 'Skanda'. Skanda is the leader of the divine armies and king among the warriors. Thus by comparing Bhīṣma with Skanda, Agastya suggests the valour and the ability of Bhīṣma in leading the armies.

It is quite natural, and it may be a common practice to compare a hero with Kārtikeya in order to highten the former's valour and greatness. But the speciality of this verse is that this comparison is drawn here neither by the poet nor by any other ordinary character of the Kāvya. The very mother of Kārtikeya (i.e.) Gaṅgā, is made to suggest this similarity between Bhīṣma and Kārtikeya. Thus the selection of the situation and the aptness of the simile are quite exemplary and this illustrates also the skill of the poet Agastya.

अहरदथ भिया सहामराणां मुकुटमहिर्महदर्जुनस्य मूर्धः ।

परिवहपवनः पुरेव शृङ्गं फणिपतिना कृतमत्सरस्सुमेरोः ॥ (17 - 57)

This is another illustration of 'Upamā'. During the final battle between Arjuna and Karna the latter hurls a particular snake as an arrow to kill Arjuna. This snake was able to escape earlier from death at the hands of Arjuna during the burning of the Khāṇḍava forest. Then onwards that snake nurtured vengeance Against Arjuna and sought Karna's assylum, announcing her ability and decision to kill Arjuna on the battlefield. But actually when Karna sends her agaisnt Arjuna, because of the manoeuvre of Lord Śrīkrṣṇa, she was able to hit only the divine and golden crown of Arjuna. Gods who were witnessing the duel between Arjuna and Karna at that moment, feared a catastrophe to Arjuna, but on seeing the fall of only the crown their fear disappeared.

While describing this incident Agastya brings in a beautiful and most apt Simile here. According to anecdotes in many Purāṇas - once there arose a jealous competition between Ādiśeṣa the divine serpent and the wind God regarding the supremacy of their respective capacities. Ādiśeṣa coiled round the golden mount Meru, and challenged wind God to break it if he had got any super capacity. Then the wind God blew with vehemence and could break down only the tip of the Meru mount. All Gods were counting anxious moments at that disastrous conflict of the two. Finally the tussle was amicably settled.

Here, in this verse Agastya brings in this Purāṇic story into use and compares the spirit of vengeance of the seprent arrow, to that of the spirit of vehemence of the wind God, and also draws a comparison between the golden crown of Arjuna and the tip of the mount Meru. And then says that the serpent can only cause the fall of the golden crown, just like the wind God who could cause only the fall of the tip of the Meru mount. In both the cases Gods were witnessing the action with fear, over the possible catastrophe. This is one of the apt and beautiful similes of Agastya in this Kāvya.

This simile does not stop at that. It goes on to suggest the

similarity of Arjuna with the mount Meru. Thus an alaṅkāra suggests another alaṅkāra. It is very much common to compare a hero with the mount Meru. The heights of the heroism of Arjuna are indirectly compared to the unequalled heights of the Meru mount. The speciality of this comparison shines more, when we know about the divine origin of the crown and its presentation to Arjuna.

An admixture of the figure 'Sahōkti' enhances the beauty of this verse. Agastya here says that the serpent arrow could cause the fall of the crown and also the lurking fear of the witnessing Gods.

This figure suggests the Vyabhicārā vibhāva of Vīrarasa namely the 'surprise' of the Gods witnessing the fierce battle between Karna and Arjuna. Thus it adds to the exuberance of the Vīrarasa in the context.

Appayyadiṣṭa the famous rhetorician in his CITRAMIMĀMSA discusses the nature of Upamālaṅkāra in detail. He himself defined it and to illustrate its varieties he brings in examples from great poets like Kālidāsa. He quotes four verses from this 'BĀLABHĀRATA' and illustrates some of the varieties of 'Upamā'. They deserve a worthy mention here.

The common characteristic (सामान्यधर्मः) is the life of simile. And this common attribute can exist in so many ways. Appayyadiṣṭa says that at times the common attribute comes into existence through the quality of superimposition.

उपचारः means superimposition or आरोपः in rhetorics. After explaining such a possibility Appayyadiṣṭa quotes the following verse to illustrate the same:-

उद्भवन्तमुदितार्चिषस्ततो भानुमन्तमिव हेमभूभृतः ।

पङ्कजैरिव कुमारमीक्षणैर्विस्मयेन विकचैः पपौ जनः ॥ (3 - 71)

He comments over this as follows अत्र विकासः पुष्पधर्म उपमेयेषु वीक्षणेषु उपचरितः - (उपमाप्रकारण-चित्रमीमांसा -)¹⁰ Here the eyes are the Upameya

¹⁰ (CITRAMIMĀMSA - Page No. 22)

and lotuses are the Upamāna and the attribute of lotuses na the 'blooming' is superimposed on the eyes. Hence it illustrates the concept explained by Dīkṣita. But without a complete analysis of this verse the beauty of the Alaṅkāra can not be understood.

After the performance of sacrifice by Drupada, a son called Dhr̥ṣṭadyumna rises out of that sacrificial altar as desired by Drupada. Agastya describes that incident in this verse narrating surprise of the onlookers.

The boy comes out shining like the young rising Sun and crimson flames out of the altar. Suddenly he grows up into a Man with golden rays of lustre. The onlookers are surprised and they look at him with their eyes wide open. Here there is a comparison between the boy rising out of the altar and the rising Sun who suddenly goes high up in all his splendour. And on the other side there is a superimposition of the quality of 'blooming' on the eyes of the onlookers. Then alone the suggested similarity between the lotuses and eyes gains beauty.

Special significance of this verse lies in the use of different words in it. The word अग्निः means both a ray and a flame. The boy comes out of the flames. God Agni is none else than Sun God in another form. Hence the crimson redness of the flames and the rays of the rising Sun are similar in quality, and beauty. The boy comes out like the rising Sun and surprisingly he grows up very big with various golden hues of the different arms he possesses. His awe-inspiring emergence out of the fire and sudden growth is aptly suggested when he is compared to the mount Meru shining with the glitter of the disc of the Sun.

Lotuses bloom at the rise of the Sun in the morning twilight. As the Sun goes up they bloom full and bright. Similarly the onlookers of the sacrifice are surprised at the birth and the sudden growth of the boy. They surprisingly looked at it with their lotus-like eyes wide open with full blossom.

The figure suggests a vibhāva of the Adbhutarasa namely surprise. So the Alaṅkāra acquires beauty as it suggests the contextual

Rasa here.

Appayyadīkṣita quotes the following verse also and comments over that as follows:- तटिदुज्ज्वलहेतिमुत्तरः कुरुराजध्वजिनीं विलोकयन् ।

प्रिययेव धियासकम्पया परिरम्भे धृतघर्मपाथसा ॥ (11 - 11)

अत्र सकम्पत्वानुगामिधर्मपेक्षया लब्ध चारु भावं परिरम्भ कर्तृत्वं भीत्या मुपचरितम्।
---- (चित्रमीमांसा - उपमा प्रकरणम्, पृ 23)

As pointed out earlier the essence of simile is its common attribute and it may be introduced in different ways. This above verse illustrates the possibility of a point of similarity, expressed by way of combining both the nature of a common attribute and also the superimposition.

Prince Uttarakumāra along with Arjuna goes to fight the Kaurava armies. But on actual sight of its enormity he shivers in his shoes. The Kaurava army glittering with its weapons is resplendent like a flash. And on seeing it Uttara starts sweating being embraced by the trembling fear. In describing this situation Agastya introduces a simile. 'Fear' is personified into a lady and is made to embrace Uttarakumāra with her natural tremble on seeing the flash. Ladies with delicate hearts naturally fear the sudden flash of the lightnings, and in such cases they naturally take shelter in the embraces of their beloved. Here Uttarakumāra trembles out of fear. So the trembling is taken as a point of similarity by Agastya and he compares Uttarakumāra's fear with the lady called 'Fear'. And again this similarity of trembling is extended and a superimposition is also introduced here by Agastya. He says that out of fear, the shivering lady called 'Fear' embraces her beloved prince Uttarakumāra and sweats. Thus the idea of embrace introduced here enhances the beauty of the simile and also the context.

Here the alliteration which is a Sabdālaṅkāra, is also present and it adds to the beauty of the poem.

Appayyadīkṣita quotes the following verse also in his CITRAMĪMĀMSA and writes his comment over it as follows:-

श्लेष बिम्बप्रतिबिम्बभावयोर्मिश्रणं यथा

पार्थनाशमुदिता नृपात्मजा बाष्पमूहुरभिनीतमन्यवः।

आतपक्वथितपाथसो बहिः शीतगर्भसलिल हृदा इव ॥ (4 - 11)

अत्र बाष्पशब्दे श्लेषस्य नृपात्मजहृदविशेषणानां बिम्बप्रतिबिम्बभावमपेक्ष्य चारुता ॥

He quotes this to illustrate a type of simile wherein the point of similarity or common attribute is introduced in the form of 'Bimbapratibimbabhāva'. When two ideas that are treated alike and similar by virtue of their close resemblance, are expressed in two sentences by two different words, 'Bimbapratibimbabhāva' exists.

The sons of the king, namely the Kauravas, are jubilant on the supposed death of the Pāṇḍavas but pretend sorrow and shed (Crocodile) tears. In that act they resemble the 'ponds' which during summer contain the lightly heated water at the surface due to the heat of the Sun, but contain very cold waters underneath.

Two ideas, namely - actual pleasure at the death of the Pāṇḍavas but pretension of sorrow externally -and - the heating of the water due to the scorching Sun externally, with deep cold water inside - are quite different but here they are treated alike as they closely resemble in both external appearance of sorrow and heat and internal experience of joy and coldness. They are expressed in two different sentences. And the similarity between the two is conveyed by a word that has a superimposition over it. This word 'बाष्प' in one sense means 'tears' and in the other sense it means 'vapour' rising out of the heated waters. With this type of expression the simile brought in between the Kauravas and the water ponds acquires maturity and beauty.

This simile suggests how deep seated is the jealousy of the Kauravas towards the Pāṇḍavas. And the word 'अभिनीत' used here enhances the same. For the time being at least, the vapours over the Sun heated waters are a reality. A touch of heat they do experience. But by the use of the word 'अभिनीत' meaning 'pretension' even the touch of real grief is negated in the hearts of the Kauravas.

Appayyadīkṣita quotes the following verse also in his treatise and comments over it.

गते तव भ्रातरि वत्स पञ्चतां चिराय नश्चान्द्रमसं कुलं महत् ।
 अदृष्टसन्तानतया न शोभते वनं हरेः प्राङ्मथनादिवोदधेः ॥ (2 - 2)
 अत्र सन्तान शब्दश्लेषमपेक्ष्य लब्धात्मकं शोभारहितत्वं साधारणो धर्मः ।

After the premature demise of both of her sons queen Satya-vati, addresses Bhīṣma about the sad plight of the Lunar dynasty. She brings in a simile and compares Lunar dynasty with that of the divine garden of Indra prior to the churning of the milky ocean by Gods.

Here the comparison is between the Lunar dynasty and the garden of Indra prior to the churning of the milky ocean. Lunar dynasty and the divine garden are by themselves beautiful in many aspects, but here the loss of the existing son in the case of the Lunar dynasty, and non-acquisition of the objects of further beautification in the case of the divine garden, brings them on par and a common characteristic (अनुगामिधर्मः) (i.e.) absence of beauty is introduced and it gives scope of comparison between the two. But the superimposition introduced here in the word 'सन्तान' brings in the special significance of the verse. 'सन्तान' means son in general and more specially such a 'Son' who keeps-up the lineage of the family line. It also means one of the five 'Kalpa' trees of the garden of Indra. God Indra acquired them in his garden after the great Paurāṇic churning of the milky ocean. Thus in this verse the point of similarity pins down to the absence of the 'सन्तान' and its consequent lack of lustre.

Strictly speaking Bhīṣma is the heir of the Lunar dynasty and while he is alive it is improper to say that the Lunar dynasty is lacking heirs. But he has vowed to remain a bachelor. Hence the lineage is at stake. Thus there is no possibility of having any sons in the family in future. So the use of word 'सन्तान' which is symbolic of the perennial source that preserve the lineage is apt and appropriate here.

‘ŚLEṢA’ (PARANOMASIA):

कीचकेन पदाक्रान्तां क्लिष्टां वेणीं च बिभ्रती ।

वैरनिर्यातने यत्नं चक्रे कृष्णोरगी यथा ॥ (10 - 60)

The figure of speech Śleṣa is by its very nature requires special attention, for its description and comprehension also. Some rhetoricians are of the opinion that Śleṣa hinders the assimilation of sense and hence delays the realisation of the effect of Rasa. As Dr. Raghavan puts it,¹¹ “Sanskrita composition is cheaply associated with Śleṣa”. “Often the puns revolve round and trivial attributes”. But Daṇḍin says that Śleṣa enhances the beauty of all alankāras except ‘Svabhāvokti’.¹² and Abhinavagupta also accepts its help in figures of speech where in the simile is suggested.

So much so the Śleṣa as an Alankāra should possess words with well known double meanings. Otherwise the very appreciation of the Sahrdaya will be hindered. Bāṇa’s statement “Śleṣa should not be difficult to understand” (श्लेषोऽक्लिष्टः) is taken as the touchstone to judge the quality of the figure Śleṣa.

In the above verse not even a single word is remote or difficult in its meaning. Kīcaka is the name of the villain of the story. The word ‘Kīcaka’ is also popularly known as to mean a baṭh stick too. The word ‘Venī’ conveys both the meanings of ‘hair’ and the ‘hood’ of a serpent. Kṛṣṇā is the word that denotes the name of Draupadī and also the adjective ‘Black colour’. As per the context the meaning of the verse is plain and easy to understand.

Kīcaka kicks Kṛṣṇā and then the latter with her hair dishevelled attempts to destroy her enemy (Kīcaka). This natural description of the fact suddenly acquires speciality and beauty when a comparison, a simile, is drawn between Kṛṣṇā and a serpent.

Immediately the reader’s mind goes back to understand

¹¹ Dr. V.Rāghavan - STUDIES ON SOME CONCEPTS OF ALANKĀRA ŚĀSTRA - Page No.77

¹² श्लेषः पुष्पाति सर्वासु प्रायो वक्रोक्तिषु श्रियम् ।

simile. Like a flash the beauty of the Śleṣa, running all through dawns on his mind and enhances his pleasure, through focussing the beauties of the verse.

The Śleṣa evolves here very naturally and a simile is also couched in it. Svabhāvokti which is considered as not conducive to paranomasia is also, beautified by Śleṣa in this illustration because of the easy comprehension of the pun on the words of the verse.

Finally the introduction of this figure in the context of a sentiment of Raudra further strengthens the beauty and propriety of this Alaṅkāra. The sense of the above verse conveys the basic vibhāva of Raudrarasa namely the Anger and the consequent desire to take revenge for the insult caused to one's own kith and kin.

‘ĀKṢEPĀLANKĀRA’:

किं न संभावयस्यङ्गैर्भूषणारहैर्विभूषणम् ।

अथवा सगुणा सूक्तिर्नालङ्कारमुपेक्षते ॥ (10 - 38)

The above verse illustrates the figure called ‘Ākṣepa’. Villian Kīcaka tries to entreat and to win over Draupadī, when the latter arrives at his home. As a servant-maid at the royal palace probably, she is not wearing any ornaments. But her beauty deserves ornamentation though she neglects it. Kīcaka feels that she should decorate herself and also should honour him with an embrace by her limbs worthy of decoration. He supposes himself to be a विभूषणः a man of beauty. And in this verse the pun on this word enhances the beauty of the verse. But the figure Ākṣepa lies in the second half of the verse. A good saying, though possessed with the excellences of expression (pertaining to both sound and sense) should not neglect further ornamentation. Kīcaka's interrogative sentence contains the answer also with in.

Here Agastya is able to paint clearly the natural beauty of the heroine Draupadī. And at the same time his personal opinion regarding the relative place of ‘Guṇa’ and ‘Alankāra’ in any poetic composition is also conveyed.

'YATHĀSANKHYA':

भक्त्या नृपस्याहितलक्षणस्य कटूक्तिभेदेन वृकोदरस्य ।

आप्याय्यतातप्यत सोऽतिवेलं ज्योत्स्नातपाभ्यामिव जीवलोकः ॥ (20 - 10)

This verse illustrates the figure यथासंख्य. By the very name it can be seen that there will be some observation of the order of sequence in the objects of description in this Alaṅkāra. Some rhetoricians are also there who do not consider this an Alaṅkāra at all, as there is no insistence of beauty here, but insistence is only on the sequence.¹³ But without beauty no comparison is a Upamā, no superimposition is a Rūpaka. So also is the case here.

After the disastrous war is over Dhṛtarāstra comes to stay with Pāṇḍavas. The king Dharmaja (नृपः) is renowned for his Virtues (आहितलक्षणः). He has got an ardent devotion towards his elder uncle and Bhīma (वृकोदरः) has got a pungent tongue, and is used to speaking bitterly with the blind king often. Thus here Dharmaja's devotion, and Bhīma's sarcasm are the two objects enumerated and the resultant happiness (आप्याय्यत) and suffering (आतप्यत) respectively of the blind king are also mentioned here. Upto this stage literally the definition of यथासंख्य suits and Agastya beautifies it by bringing in a simile also here. The objects brought in are also joined together adhering to the earlier sequence of the objects of description. Here ज्योत्स्ना (moon light) and आतपः (sunshine) are introduced respectively. Then the meaning of the verse acquires special beauty.

Dhṛtarāstra like the animate world, is pleased by the moon light-like devotion of virtuous Dharmaja, and is afflicted at times by the sarcasm of Bhīma which is like the heat of the Sun.

This figure is introduced here very naturally. There is neither artificiality nor strain or special effort in description, and thus it

¹³ यथासंख्यमलङ्कारपदवीमेव तावत्कथमारोढुं प्रभवतीति तु विचारणीयम् । नह्यस्मिन् लोकसिध्दे कविप्रतिभानिमित्तत्वस्यालङ्कारता जीवातोल्लेपतोऽप्युपलब्धिरस्ति येनांलाङ्कार व्यपदेशो मनागपि स्थाने स्यात् । जगन्नाथ पंडितः - (रसगङ्गाधरे यथासंख्य प्रकरणम्)

enhances the beauty of the situation.

‘RŪPAKA’ (METAPHOR)

तदुत्कटज्यातटिदुग्धघोष मुपर्युपर्युज्झितबाणवर्षम् ।

निपातितास्त्राशनि कच्चिदास्ते शान्तं क्वचित्संप्रति गाण्डिवाभ्रम् ॥ (19 - 71)

After the war Dharmaja goes to Bhīṣma to have his blessings and advice. Then Bhīṣma enquires the welfare of all Pāṇḍavas. In that context Agastya composes a nice Metaphor. Bhīṣma enquires about the peace and relaxation that the bow called ‘Gāṇḍīva’ is enjoying at that moment.

Here complete identification of the bow and the cloud is depicted and both the objects are expressed. The nature of Upamāna (अभ्रं) is completely given to the Upameya - the bow; and the bow shines in the form of a cloud. this superimposition extends to the various attributes of both Upameya and Upamāna. There is also a perfect identification established. ज्यातटि, बाणवर्ष, अस्त्राशनी: are the other Metaphors. On the bow string the lightening, on the arrows the rain, and on the astras the mighty thunderbolt are superimposed. The respective adjectives used there in suit aptly to their respective Upameya and Upamānas. It illustrates the variety of ~~संयोजनविधयः~~ सावयवरूपकः

The speciality of this verse lies in its suggestion of the valourous Arjuna. Bhīṣma identifies गाण्डिवः with अर्जुनः and by enquiring about the relaxation of the terrific Gāṇḍīva, which is famous for its quivering bow showering a rain and the thunder like super human weapons, suggests the valour of Arjuna and the verse enhances the beauty of the Kāvya.

The Metaphor is far-fetched yet the easy comprehension of the sense is not hindered. Here the word शान्तं suggests the Rasa and the enquiry of about peaceful settlement of the bow, after getting victory to Dharmaja, makes the valour depicted in the verse subordinate to Śāntarasa.

‘ATISAYOKTI’ (HYPERBOLE):

बले चलत्याकुलशैलसन्धे बभार भारतिशयेन भूमे ।

निमग्नरत्नानि नितान्तमन्त रुद्धत्तनेत्राणि शिरांसि शेषः ॥ (13 - 19)

King Dharmaja proceeds to the battlefield with his sev Akṣauhīnis of army. As the army is moving forward the joints of the planet Earth are loosening and the earth presses down the head of the king-serpent Śeṣa. ..Because of the pressure a weight of the earth, the gems on the hoods of the serpent Śeṣa go down deep into the head and the eye balls of the serpent turn up, and come out of the sockets. Thus serpent Śeṣa holds his the Earth on its hoods with much pain and affliction. This is Hyperbole where in the exaggeration is the essence of narration.

The main idea of the verse is to convey the vastness and heaviness of the Pāṇḍava army. If this fact is stated simply will not make poetry. So in a poetic expression, to suggest some excitement, some better quality or some deeper impression the poet resorts to Simile and compares the object of the context to a similar but more exciting, more impressive and more qualitative object. And when he feels still more for emotional heights he resorts to ‘Metaphor’ and when the poetic emotion is still greater the poet takes to the depiction of a Hyperbole अतिशयोक्तिः.

In the above verse the poet does not rise to his full imaginative heights. If he tries to do so he is likely to go out of his context. Then his expression outweighs the sentiment of the context. Therefore it results in the abuse of figures.

The context of the verse is the description of the army. Taking serpent Śeṣa who bears or protects the Earth as the object of comparison is quite apt here. The army of the king is well known for its responsibility in protecting the Earth and its people.

Thus here the poet’s imagination does not go out of the periphery of the context and so the reader’s mind can catch the intensity of the thought in this description, without losing the basic thread of the verse and the context.

Thus the above verse can illustrate the keenness of observation,

imagination and skill in description of the poet Agastya. In rhetorics this figure is classified into many varieties, and this verse illustrates the संबन्धातिशयोक्तिः. It postulates a connection where it is not actually present.

Really speaking there is no connection between the heaviness of the army and the suffering of Ādiśeṣa in bearing the planet Earth on his hoods. But an artificial, and imaginative connection is construed and then it is further exaggerated. Serpent Śeṣa holding the planet Earth is an accepted mythological truth and the conventional poetic licence rationalises the validity of the basic Simile in this verse.

‘ARTHĀNTARANYĀSA’

कुन्ती च तावेव मुदान्वयासी न्नलब्धराज्यान् स्वसुतान्निवृत्तान् ।

स्त्रीणां विशेषेण सुखानपेक्षं वृत्तं हि रक्ष्यं वचनीयतायाः ॥ (20 - 14)

After the great war the blind king Dhṛtarāṣṭra and Gāndhārī decided to go to forest-dwelling. Then Kuntī also decided to do so and accompanied them to the forest. She did not prefer to stay back to live with her sons, who off-late got back their own kingdom.

When we hear this statement naturally a question arises in our minds, why does she behave like that? and how far is she justified in doing so? To clear our doubt and to substantiate the correctness of her decision Agastya takes recourse to the inclusion of a figure of speech called अर्थान्तरन्यासः (i.e.) introduction of another different idea. The decision of Kuntī is specific and of a particular nature. Such an individualistic decision becomes valid only on the knowledge of the occurrence of the same type with people in general. Hence Agastya says that generally and more so particularly in the case of ladies, it is the character and conduct that is to be protected from any reproach or adverse comment, even ignoring one's own pleasure.

Thus in this verse Kuntī's departure to the forest is quite relevant and it is substantiated by a non-relevant general statement about the importance of protecting one's own conduct from any

bad comment from public.

This Kāvya abounds in Arthāntaranyāsas and a list of them is given else where in this book (page No. 215). Generally these will exhibit the worldly wisdom of the poet Agastya. A poet of outstanding merits, lives on the lips of his people through his statement of such generalised wisdom.

‘ULLEKHA’:

सिन्दूरधूलिरुचिसिन्धुरवक्त्रमूर्ध्नि बालातपद्युतिगुहाननपङ्कजेषु ।

शैलात्मजाकुचतटेऽपि च कुङ्कुमाभं भूषाभुजङ्गफणरत्नमहो वहन्तम् ॥ (16 - 9)

Being lead by Śrīkṛṣṇa Arjuna goes to mount Kailāsa. There they enter the assembly hall where in God Śiva is seated along with his wife Pārvatī and his sons Gaṇapati and Skanda. Agastya here describes how God Śiva looks like at that very moment.

God Śiva is wearing the serpent as a necklace. That serpent is slowly moving on his body which is half occupied by his spouse Pārvatī. For a moment it moves on to the ruddy elephant head of Gaṇapati and gradually it goes on to the faces of Skanda. Then the gem on the hood of that serpent is resplendent with various shades of red colour, quite corresponding to the environment in which the serpent is moving. It shines like the red lead (सिन्दूरः) as it moves amidst the red lead dust sprinkled on the face of Gajānana and the same gem of the serpent hood shines like the crimson red colour of the rising Sun as it passes by the six faces of Skanda. (गुहः) and the same gem shines with dark red colour as it passes by the chest of Pārvatī, which is besmeared with red kumkum.

When a single object because of its association with some other objects seems to be different from itself, there lies the figure ‘Ullekha’.

Here the gem of the serpent's hood is conceived to shine in different colours in different environments. Here the speciality lies in its natural description. The poet may imagine an ‘Ullekha’ and in such a case it only reflects a fancy. But here the serpent naturally moves and the colour of its transparent gem also takes different

shades. Here also the figure is neither a far-fetched one, nor an extraneous decoration. It is so natural that we feel as if the serpent with its gem studded hood is crawling on the body of God Śiva.

‘SĀRA’ :

समानतां प्रथममवाप कौरवी वरूथिनी युगविगमाम्बुराशिना ।

अनन्तरं त्रिपथगया तुलामया क्षपागमद्दसमतां ततो ययौ ॥ (18 - 9)

On the battlefield of Kurukṣetra Kaurava army is assembled in eleven Akṣhauhinis in the beginning. It is so large that it resembles the ocean waters at the time of total annihilation of the world (प्रलयः). After seventeen and half days fierce battle, it is destroyed greatly and gets reduced in its size, and then it resembles the waters of the river Gaṅgā and finally it almost dries up and becomes similar to that of a small pond containing a little quantity of water. The description of the gradual destruction and consequent reduction in size of the Kaurava army is present here.

Sārālankāra is there where there is the description of a gradual increase of the affluence of any object. But here gradual decrease is described. This illustrates another type of Sārālankāra in which gradual decrease of any aspect is described as an anticlimax.

The beauty of this verse and the figure of speech used therein lies in the use of the particular word ‘हृदसमता’ as it suggests the lost resort of Duryōdhana. His pride and his hope of winning the war with the help of his friends and eleven Akṣhauhinis of army gradually dwindles and finally he flees to a water pond and hides himself. Thus here this Alankāra is quite apt and natural, and there is neither strain, nor laboriousness in its execution by the poet here. On the other hand if Sārālankāra of this type is not introduced here, the anticlimax of the hope and its frustration in Duryōdhana will not be effectively conveyed. Hence Agastya resorts to depict this figure here.

‘VIRŌDHĀBHĀSA’ (PARADOX):

स विलङ्घ्य वियत्पथं सुदूरं गुणमुक्तेषुजवो गुणैरमुक्तः ।

समदर्शयदर्जुनाय तांस्ता नुडुचक्रभ्रमणोचितान्प्रदेशान् ॥ (15 - 82)

The meaning of the above verse is as follows "After cross much distance in space, fast like an arrow left out from the bow-string Kṛṣṇa who is not devoid of Guṇas (Virtues) shows Arjuna those different places on which the star galaxies rotate". The meaning is so ordinary and simple that there is no scope for any figure to exist in it, but when the two words गुणमुक्तः and गुणैरमुक्तः are heard there seems an apparent contradiction, and on a minute consideration the pun on the word 'Guṇa' comes to light and the seeming incompatibility is set at rest. The word 'Guṇa' admits of a double meaning. In the first case 'Guṇa' means the bow-string, and in the second case 'Guṇa' means a quality.

Here a special suggestion is also possible about the poetic quality of Agastyapandita. The whole verse may mean an idea.

Agastya having flown far deep into the etherial flights of poetic imagination of the epic MAHĀBHĀRATA like an arrow, basing its speed on the basic quality of his intellect (Guṇa) yet without giving up the poetic excellences, (गुणैरमुक्तः) exhibits to the righteous Sahṛdayas (अर्जुनः) those spots of divinity and beauty wherein shine the imperishable 'Light' of the star galaxies.

Here the word समदर्शयत् suggests the face to face vision of the beauties of the great epic brought in here.

‘PARISANKHYĀ’:

कृशानुमध्ये प्रपदेन तिष्ठतो निविष्टदृष्टेस्सवितर्युदर्चिषि ।

उदस्तबाहोर्जपतोऽस्य केवलं व्यलोक्यतस्पन्दनमोष्ठसम्पुटे ॥ (8 - 10)

Arjuna takes to penance to secure the weapon Pāsupata from God Śiva. On the mount Himālaya he indulges in a severe penance. Agastya describes his penance in detail and in that context uses this Parisankhyā-lankāra to suggest the concentration and intensity of the practice of his penance.

Arjuna stands on the tip of his toes of a leg keeping fires all around and keeps his sight upward on the scorching Sun, stretches his hands high, and resorts to the repetition of the spell (Mantra). Then according to the description by Agastya, the movement or

the motion of the lips is only seen, and in no other part of the body Arjuna moved even slightly.

Naturally trembling or shaking is inevitably present in some of the limbs when one stands on his toes, a winking is inevitable in eyelids when one looks at the scorching Sun. But in this verse such a scope of 'Spandana' is narrowed down by confining it to the lips only. Such a process of poetic description is said to be the figure of speech called Parisankhyālaṅkāra.

In introducing this Agastya did not exhibit any special effort or laboriousness. Moreover this alankāra here, by performing the duty of a vibhāva of Dharmavīrarasa enhances the beauty of the sentiment of the context.

‘DĪPAKA’:

निरन्तरंगाण्डिवनिस्वनैर्दिशो महासुराणां क्षतजेन सागरम् ।
सुतो यशोभिश्च हरेरपूरय द्रसातलं भोगवतीजलामलैः ॥ (8 - 75)

After receiveing the divine weapons from various Gods Arjuna goes to conquer the demons namely Nivātakavacas. They are hiding underneath the ocean and Arjuna with his skill in archery defeats them and kills. While describing his valour and victory Agastya brings in a figure called 'Dīpaka'.

It is a figure of speech wherein, the common attribute predicated with reference to a relevant object of the context, applies casually to the irrelevant also in the same way as a lamp lit to illumine the house, lights the street as well.

The main and the relevant idea of the context in this verse is the filling up of the quarters by one's own fame अपूरयत् is the verb used here to denote the required action and this verb is applied to three other actions. Arjuna filled all the quarters with the sounds of the Gāṇḍīva bow, and with that Gāṇḍīva he killed and filled the ocean with the streams of blood of the mighty demons and also he filled the 'Rasātala' with his fame white as the sacred waters of the river called Bhogavatī of the Pātālaloka.

This Dīpaka is naturally evolved and it enhances the beauty

of the Vīrarasa of the context.

‘BHRĀNTIMAT’ (ILLUSION):

पयोमुचः केतुदुकूलकल्पाः सौत्रामणीनां प्रभया मणीनाम् ।

आरञ्जिताः प्रावृषिजा इवास्यां हर्म्येषु कुर्वन्ति मयूरहर्षम् ॥ (5 - 100)

Where the sight of an object creates an illusion in the beholder mind there exists the figure called Bhrāntimat’.

While describing the beauties of the capital Indraprastha Agastya brings in this figure of speech.

He says that the clouds hovering on the high places are causing pleasure to the peacocks of the palaces of the city.

It is generally accepted that on seeing the rainy clouds the peacocks will feel happy and dance in ecstasy. Such peacocks dancing with the fully spread plumages enhance the beauty around. During rainy season only they dance on seeing the rainy clouds. The rainy days are considered to be bad (दुर्दिनः) because of their inconvenient atmosphere to enjoy the beauties of nature around. According to the poetic convention the dance of the peacocks is to be described only during rainy seasons. So Agastya intelligently brings the figure ‘Bhrāntimat’ here.

The clouds hovering over the palace flags are white like the clothes of the flags. In that city blue ‘Indranīla’ stones are studded in the palaces. While clouds, as they pass through the high palaces of the city acquire the blue shade of the Indranīlas. Then they resemble the dark rainy clouds and on seeing the blue shade of those clouds the palace peacocks get illusioned for a moment and immediately they start dancing with wide open plumages, thinking the rainy clouds have come.

It is really a farfetched imagination and a laborious composition. Yet as it is described as an illusion, its use instead of lessening the beauty of the Kāvya enhances it very much.

In addition to the figure ‘Bhrāntimat’ the ‘Chekānuprāsa’ is also present here enhancing the beauty of the verse.

At the end of this chapter the following list of the

Arthāntaranyāsas introduced by Agastyapaṇḍita in this Kāvya can provide us a clear understanding regarding his wider worldly wisdom. His propriety and skill in using them to impart a true understanding of the way of the world to his readers is also clearly evident here:-

- 1) भजन्ति दारैः गृहमेधिनः शुभम् । (2 - 67)
- 2) भवन्ति के वा भुवि पूर्णसम्पदः । (2 - 99)
- 3) वस्तु वाञ्छति गुणोत्तरं जनः । (3 - 18)
- 4) अप्यकृत्यविधिना विपश्चितः । कुर्वते खलु कुटुम्बपोषणम् ॥ (3 - 16)
- 5) जीवितादपि यशः सतां प्रियम् । (3 - 77)
- 6) प्रतिपन्नार्ति समाहिताः सन्तः । (6 - 68)
- 7) सुसहायैः कृतयः फलन्ति पुंसाम् । (6 - 72)
- 8) दैवं हरत्यहितकाङ्क्ष विवेकमुद्राम् । (7 - 58)
- 9) युधि विक्रमिणां हि कीर्तिः । (7 - 62)
- 10) जागर्ति शश्वदधिकर्थिरपायशङ्की । (7 - 63)
- 11) उल्लङ्घनाय नियतेर्भुवि कल्पते कः । (7 - 95)
- 12) वरं हि जीवान्निकृतस्य मृत्युः । (9 - 24)
- 13) कृती जनः काङ्क्षति कीर्तिमेव । (9 - 70)
- 14) नीचैर्हि वृत्तिं क्वचिदाश्रयन्ते सतां हि ते सज्जधियो महान्तः । (9 - 71)
- 15) स्वदते प्रणयालापः सङ्गमादपि योषिताम् । (10 - 78)
- 16) प्रतीक्ष्यो हि गुणी सताम् । (10 - 28)
- 17) प्रथितं भुवि वस्तुगूढमप्यधिगम्येत गुणेन केनचित् । (11 - 15)
- 18) सतां हि योगतः सुजनो याति पुनश्शुभम् ॥ (11 - 58)
- 19) न हि जातु चरित्रमदभुतं श्रुतमप्यातनुते वितृष्णताम् । (11 - 66)
- 20) समाश्रितानामवनाय कर्म नीचैरपि स्वीक्रियते महदिभः । (12 - 13)
- 21) श्रेयो विधत्ते महतां हि योगः । (13 - 20)
- 22) उन्मार्गवर्ती गुरुरप्यमान्यः । (13 - 40)
- 23) शिष्यप्रहर्षो यशसे गुरुणाम् । (13 - 50)
- 24) स्त्रियो विशेषेण हि बद्धवैराः । (13 - 52)
- 25) कृता भवे कमदुघा हि भक्तिः । (13 - 56)
- 26) सतामयत्नः खलु भद्रलाभः । (13 - 66)
- 27) शुचि किमु शङ्खनखादुदेति रत्नम् । (17 - 9)
- 28) विपस्त्वपि स्थिरधिय एव मानिनः । (18 - 17)
- 29) न कस्य वा नियतिरूपैति वक्रताम् । (18 - 66)

30) न खलु महतामाज्ञां सन्तो विलङ्घयितुं क्षमाः । (18 - 75)

31) भवन्ति सन्तः समयादहार्याः । (20 - 11)

By now it is clear that the figures of speech are the emblems of any poetic composition. And as such they are not neglected in any work by the poet. Following the guidelines suggested by Ānandavardhana Agastyapandita beautified his Kāvya. In this Kāvya there are hundreds of verses that can illustrate alaṅkāra or the other. By way of a random selection a few of the verses are picked-up here in this chapter and the figures that are embedded in them are analysed. In BĀLABHĀRATA no alaṅkāra is neither farfetched nor labouriously worked out and the same is clearly exposed in the above pages of this chapter. A detailed study of the technique adopted by Agastya in employing alaṅkāra can be a subject for a wider study and this chapter is meant to help such a project in future.

* * *

BĀLABHĀRATA

A STUDY IN ETHICS

परस्परापादितवृद्धिभाजो धर्मार्थयोः कल्पथ नातिसक्तिम् ।

ताभ्यामुभाभ्यां सुलभानुबन्धे कामे च मात्यन्तकृतादरो भूः ॥ (19 - 77)

‘Your Dharma and Artha should enhance each others prosperity and you should not develop much attachment to them. You should not nurture too much fascination for ‘Kama’ but pursue it as it goes well in tune with your Dharma and Artha’.

Thus Bhīṣma the veteran in the understanding of Sanātānadharma and ethics advises Dharmaja in this Kāvya. The statement is quite simple and easy to comprehend, but why are they to be pursued at all? And how the above advice on them is to be practised at both individual and social levels? These are the questions of all times. Successful answering of them is real education. In our Sanātānadharma the Vedās instruct such an understanding through their injunctions, and their tone is like the command of a king. And the Purāṇas explain the same with a friendly tone. And the Kāvya in general tries mainly to impart correct understanding of it sweetly through the semantics of aesthetics.

Thus the purpose of poetry in our country is not merely entertainment. It should also become a vehicle to preserve and raise the moral standards of society. It is necessary for the healthy growth of society, for the safety of the individual person and property and also for making the attainment of human goals of existence recognised by the society as early as possible and as smoothly as possible.

There are four goals which have been recognised by our Hindu society from the earliest times as worthy of pursuit in our lives. They are religious merit (धर्मः), wealth for material well-being, (अर्थः), the objects of love (कामः) and salvation (मोक्षः). Hindu history is full of instances of persons who have achieved all these four. In Indian contemporary life also some persons are there pursuing them ardently. Scriptures are always there to show the sure path to them. The MAHĀBHĀRATA abounds in such illuminating precepts and illustrative characters. And its epitome also should lay much stress on that aspect. How far Agastya is successful in that direction is the subject matter of this chapter.

THE EPIC AND THE ETHICS:

The epic itself declares its profundity in imparting a correct understanding into the four-fold Puruṣārthas.¹

And Ānandavardhana says that sage Vedavyāsa conveyed the essence of all Puruṣārthas in MAHĀBHĀRATA, with a special stress on the Mokṣa, the final goal of human existence.²

In the words of Dr. Sukthankar³ “as we try to grasp the real underlying significance of the poem (Mahābhārata), we gradually begin to perceive that there is a high ethical purpose informing the poem and we become aware of a new and important perspective on the ethical plane”....

..... “The war on the mundane has been deepened into a cosmic war between the Devas and Asuras, symbolical of the idealistic conflict between the antagonistic principles, the ceaseless opposition between Good and Evil, between Justice and Injustice, between Dharma and Adharma”..... “The characteristics of these two op-

¹ अस्मिन्नर्थश्च कामश्च निखिलेनोपदेक्ष्यते । (आदिपर्वः 62 - 17)

धर्मशास्त्रमिदं पुण्यमर्थशास्त्रमिदं परम् ।

मोक्षशास्त्रमिदं प्रोक्तं व्यासेनामितबुद्धिना ॥ (आदिपर्वः 62 - 23)

² मोक्षलक्षणः पुरुषार्थः पुरुषार्थान्तरैः तदुपसर्जनत्वेनानुगम्यमानोऽङ्गित्वेन विवक्षाविषय इति महाभारततात्पर्यं सुव्यक्तमेवावभासते । (ध्वन्यालोकः 4 - 5, पृ 274)

³ Dr. Sukthankar - ON THE MEANING OF THE MAHĀBHĀRATA.

posite tendencies are very clearly realised by the epic” “They are called the Divine Estate (दैवीसंपत्) and the Demoniactal Estate (आसुरीसंपत्)” “Fearlessness, purity of heart, steadfastness, liberality, self-restraint, uprightness are among the qualities of those that are born to Divine Estate. Hypocrisy, pride and self-conceit, wrath, insolence and ignorance are the qualities of those that are born to Demoniactal Estate”.....“Thus on the Ethico-psychological plane.....the epic universe seems to gyrate round the fixed axis of Dharma, Justness and Rectitude in human conduct and ritual observance, man’s whole duty towards his neighbours and towards God. In other words on this plane the epic aims at impressing upon the reader or the listener the paramountcy of moral values”.

EPITOME AND ETHICS:

All these ethical aspects of the great epic story which have been envisaged by both ancient and modern critics have been skilfully harmonised and perfectly blended forming one indivisible organic whole in BĀLABHĀRATA by Agastya. And the verse quoted at the beginning of this chapter serves as an index in that direction.

In BĀLABHĀRATA the qualities of Divine Estate (दैवीसंपत्) are poetically illustrated through the characters of the Pāṇḍavas, mainly by describing their exploits and also at times by way of figurative expressions. The qualities of Demoniactal Estate (आसुरीसंपत्) are clearly brought out in the characters of Kauravas. Here in the Ghoṣayātra episode, while describing the Kṛtya incident the above idea is clearly conveyed by Agastya. And he constantly brings in the symbolic reference of ‘serpent’ to denote Kauravas.

In ordinary actions of day to day life the knowledge of the cause and the effect is subjective when experienced, and objective when explained. An objective explanation of the subjective experiences of the different actions and reactions of different characters in this Kāvya is meant here. Only as a touchstone various basic ethical precepts of our Sanātana Dharma are brought in to provide the background for assessing the contents of the Kāvya.

For an analytical study of the four-fold purposes of human life

depicted in BĀLABHĀRATA, a three fold division of the stor content of this Kāvya is suggested. The story from the beginnin of the Kāvya till the birth of the Pāṇḍavas can be taken as th first part (First and Second cantos). The story starting with th childhood of the princes till the final coronation of Dharmaja, ma be taken as the second part (Third to Nineteenth cantos) and th last canto may be taken as the third and the final part.

HINDU ETHOS IN BĀLABHĀRATA:

A bird's eye view of the Hindu Ethos as given below is o much value in the evaluation of Ethics in this Kāvya.

I. THE VEDAS:

In BHĀRAT individual and social activities are brought withir the ambit of philosophy by the belief in the divine creation of socia order and of the entire universe. So in our country metaphysic and sociology are intertwined. In such a religious system ethic must be based on metaphysics. Here the ordinances of civilisec conduct spring from the 'Śr̥ti' and 'Smṛti' (श्रुति: तथा स्मृति:).

This point, Agastya brings to our mind clearly in his Kāvya. The belief in the Vedas as आप्तवाक्य and as standard of knowledge and the importance of the Śr̥ti and Smṛti are clearly stated on different occasions in this Kāvya.⁴

II. GODHOOD:

Smrtis conceive the supreme being as Eternal, Uncreated, Self-existent, Immanent, Transcendent, Omnipotent, Omniscient and also as the Abode of all auspicious qualities or attributes, the source and the goal of all selves, in short, the 'Saguṇabrahman' of Vedānta. The creation and destruction in all their details are of 'His Will'. The natural laws that enable the universe to function and sustain are also 'His will'. An implicit devotion and dedica-tion to 'HIM', combined with good conduct and self-enlightenment are the main aspects of ethics in our society. This fundamental point

⁴ अनन्तवेदव्यसनेन यस्स्वयम् (2-9) - गूढंगिरामर्थमकर्तृकाणाम् (12-79)

आप्तवाचो वामं हरेर्लोचनमामनन्ति (1-1) - स्मृत्यर्थतामुपगतो हरिराजगाम (7-42)

of Hindu Ethics is clearly expressed throughout this Kāvya while describing the nature and actions of Śrīkṛṣṇa the incarnation of God Viṣṇu and of God Śiva. Moreover the speciality of this Kāvya lies also in realising contemporary religious rivalries about the true nature of Godhood.

III. RELIGIOUS BELIEFS:

Agastya felt the pinch of the religious rivalries of his contemporary society. At that time having forgotten the true concept of Godhood, two religious cults namely Śaivism and Vaiṣṇavism were at loggerheads. They were attacking each other. Each claimed the monopoly of truth for itself and proclaimed the supremacy of its own deity. The literary output of the day also reflected the conflict between the two sects. Thus when the sectarian fanaticism and conflict was rampant Agastya came out with his spirit of tolerance and syncretism. He was of the opinion that the true concept of Divinity of smṛti philosophy as enshrined in MAHĀBHĀRATA alone could bring in prosperity to humanity. So he took to the writing of BĀLABHĀRATA. The MAHĀBHĀRATA with its message conveyed through the Gīta, declares:- "Whatever celestial form a devotee seeks to worship with faith I (the Supreme God represented by Kṛṣṇa in the epic) stabilise the faith of that particular devotee in that very form".⁵ So he wants to suggest that there is no rivalry between God Śiva and Viṣṇu, but they represent the various functions of the same Supreme Divinity.

Hence, at the beginning of this Kāvya itself, while describing the moon Agastya uses such words which can suggest both Śiva and Viṣṇu, and their mutual amity and respect. In the first verse he says that Vedas declare (आप्तवाचो आमनन्ति) God Śiva who has swallowed the 'Kālakūta' poison that came out of the ocean (वारिजश्रीहरं) as the left eye of Viṣṇu (वामं हरेर्लोचनं) and in the second verse Agastya suggests that God Viṣṇu who has originated the Divine river Gaṅgā (यः दिव्यनदीं प्रसूते) is worthy of the veneration by God

⁵ (Bhagavadgita - VII-21)

Śiva (सम्भावनीयः शिरसा शिवेन)

With this initial suggestion of the syncretism of Śaivism and Vaiṣṇavism Agastya proceeds and thereafter all through the Kāvya the importance of both God Śiva and God Viṣṇu is stressed. It is generally considered that in MAHĀBHĀRATA the importance of God Viṣṇu in the form of Kṛṣṇa is established. But actually both Kṛṣṇa and Śiva are praised. Viṣṇu in the form of Śrīkṛṣṇa acts as a human being at times seeking the divine assistance and blessings of God Śiva. A discerning eye alone can find out the equal importance of both Viṣṇu and Śiva in the vast canvas of the longest poem of the epic. Agastya too is able to establish the same in his Kāvya. He allots more space for describing the importance of Śiva. He narrates in detail the Kirātārjunīya story and also the incident where in, being accompanied by Kṛṣṇa, Arjuna goes to Kailāsa to fetch the secret lore of the 'Pāsupatāstra'. The incidents where in Śiva bestows his boons to various characters such as Śikhaṇḍī, Aśvatthāma are also described well. The Nālayani story establishes the greatness of God Śiva well.

In our Sanātana-dharma the tradition attributes three of the primordial Guṇas to three Gods namely Brahma, Viṣṇu and Maheśvara. Brahma is said to be the creator, Viṣṇu the sustainer and protector and Maheśvara the destroyer in the cyclic process of creation and destruction.⁶ All these aspects are clearly stated in BĀLABHĀRATA whenever an opportunity is available.

The concept of incarnation of divinity in human form or otherwise, to establish Dharma by protecting good and eliminating

⁶ उपेक्षितं मधुरिपुणाऽपि रक्षिणा युगात्यये जगदिव कालभैरवः ॥ (18 - 47)

सकृदाजिषु यस्य (हरेः) पादरेणोः स्मरणेन त्रिदशा जयन्ति दैत्यान् ।

त्वयि सन्निहिते सदैव तस्मिन्मम हस्ते ननु विश्वमेतदास्ते ॥ (15 - 75)

अथ विश्वमयस्स भूतभर्तुः परिगृह्यात्मनि कल्पितां सपर्याम् ।

कुशतल्पगतो हरं स्मरेति प्रभुरादिश्य तमासदत्स्वगेहम् ॥ (हरिः) (15 - 78)

evil from the universe is also presented in this work.⁷ Both Śaivism and Vaiṣṇavism ascribe many such 'Avatāras' to their respective Supreme Gods in their literatures. Here Agasta clearly conveys this truth of Avatāras⁸ and makes references to all the eight Avatāras of Viṣṇu and to all most all important exploits of God Śiva as a benefactor of good and pious devotees.⁹ Thus Agastya successfully conveys the message of the Hariharādvaitya (i.e.) the mutual amity and understanding of the oneness of Godhood between Śaivism and Vaiṣṇavism to his contemporary society. But his personal devotion to Śiva weighs more and this slant in him is discernible in the tone and tenor of his description of God Śiva.¹⁰ He becomes more eloquent in describing the form of God Śiva. Mutual co-operation of the Gods of trinity is also referred to in this Kāvya considerably.¹¹

III. PURUṢĀRTHĀS:

The doctrine of the goals of life as consisting in the Dharma, Artha, Kāma and Mokṣa is the eternal theme of our Hindu Ethics. A distinction is made there between the immediate and the ultimate, as well as the lower and the higher ends of human pursuit. A gradation in value is implied among them all. First is Dharma the regulator, the standard of all conduct to which the pursuit of Artha and Kāma must conform. The relative values of these elements of Puruṣārthās have been much debated upon since the earliest times.

⁷भारं हरिर्मे लघयिष्यतीति भुजङ्गभर्तुः फणरङ्गभूमौ हर्षान्ननर्तैव मही सकम्पा (12 - 19)

⁸ वंशेयदूनां विहितावतारः श्रीवत्सलक्ष्मा पुरुषःपुराणः (5-7), शरणागत रक्षणावतीर्णः (14-18), मत्स्यावतारः (8-64), कूर्मावतारः (7-12), वराहावतारः (4-35), नारसिंहावतारः (17-37), वामनावतारः (12-73), परशुरामावतारः (13-33), रामावतारः (7-38)

⁹ नालायनीकथा, त्रिपुरासुरसंहारगाथा, क्षीरोधिमथन कथा

¹⁰ कृता भवे कामदुघा हि भक्तिः (13 - 56)

¹¹ उपेक्षितं मधुरिपुणाऽपि रक्षिता युगात्यये जगदिव कालभैरवः । (18-47)

In the last portions of MAHĀBHĀRATA Vedavyāsa de that both Artha and Kāma spring from Dharma¹² and the main purpose of MAHĀBHĀRATA is to vindicate the re importance of Dharma and teach its precepts to humanity, so the ultimate purpose of all existence might be fulfilled throug attainment of freedom from the cycle of rebirth and the retu the Ātman to its original abode namely Paramātmān.

Agastya explains the relative position of the Puruṣārthās in this Kavya. He condenses the entire Śāntiparva of the epic a few verses. Yet he clearly expresses the precepts of Bhīṣm Dharmaja. In them Agastya says that "Dharma and Artha sh help the prosperity of each other, but too much indulgenc them is to be avoided. And too much attachment to Kāma is advisable.¹³

(i) THE DHARMA:

The answer to the question what is implied by Dharm discussed much in Dharmaśāstras. Basing on the Vedic lore vari schools of philosophy defined it in various ways. But two s views can be taken here for our study of Ethics as enuncia by BĀLABHĀRATA. The Vaiśeṣika definition is "that is dhar from which result prosperity (अभ्युदयः) and beatitude (निःश्रेयः)¹⁴ 1 second definition means "that which sustains the individual a society is Dharma".¹⁵ Dharma in ordinary life will roughly mean t morality. And the consistent pursuit of Dharma is not opposed the pursuit of the material requisites of well being (अर्थः) satisfacti of legitimate desires (कामः) including the sex urge. Thus Dharr will not bar a person from enjoying himself in lawful ways. It w not restrict him to an ascetic and joyless existence. Eternal bli

¹² ऊर्ध्वबाहुर्विरेष्ये न च कश्चिच्छृणोति मे

धर्मादर्थश्चकामश्च स किमर्थं न सेव्यते ॥ महाभारतः

¹³ Ibid. - Page 217

¹⁴ यत्र अभ्युदय निःश्रेयसः सिद्धिः स धर्मः ।

¹⁵ धारणात् धर्म इत्याहुः धर्मो धारयति प्रजाः ।

(मोक्षः) comes out of the experience of life.

Thus Dharma is all comprehensive and being an enjoined duty its ordinary division is manifold (i.e.) relating to caste (वर्णधर्मः), stage of life (आश्रमधर्मः) etc. If one is to act rightly all these must be known accurately, in all the various situations of life.

(1) Duties of kings (राजधर्मः) the king being the recognised head of governmental machinery which regulates the socio-political structure. (2) Conduct in times of calamity applicable to the first two varnas when the ordinary codes of conduct are not applicable. (3) Emancipation from the necessity of rebirth and (4) The liberality are some of the other aspects of Ethics discussed in the Śānti and Anuśāsana parvas of the great epic. Agastya in his BĀLABHĀRATA conveys the essence of the message of the epic on all these aspects too.

It is well known that the enjoined duties of the first two varnas are as follows:- Teaching and learning of Vedas, performing sacrifices for one's ownself and for other's sake, receiving and giving of gifts are the duties of Brāhmaṇa varṇa. The results of the non-adherence of such duties are also depicted in it. The story of sage Yājña illustrates the former, the lives of Drōṇa and Aśvatthāma provide the examples of the latter. Agastya clearly suggests this aspect in his BĀLABHĀRATA. Taking recourse to martial arts, and accepting service under a king are considered to be hindrances in the pursuit of one's enjoined Varnadharma.¹⁶ Hence the result of it ultimately leads them to their ruin only. Agastya suggests that Drōṇa's decision to take to service is an Āpaddharma.¹⁷

Performing yajnas, learning the Vedas, giving gifts, protection of the people, as well as avoidance of addiction to sensual pursuits

¹⁶ तत्सकाशमगमं न निःस्पृहः सेवयाऽनुमितधर्मविल्पवः । (3 - 24)

¹⁷ स्वीकृता तदनु गर्हिता मया दैन्यवृत्तिजननी च याचना । (3 - 26)
इत्थमप्रियगिराऽवमानितः त्वत्सकाशमयमागतो जनः ।

नप्तुभिस्तव महास्त्रपारगैः पूरयिष्यति निजिं मनोरथम् ॥ (3 - 29)

In the last portions of MAHĀBHĀRATA Vedavyāsa declares that both Artha and Kāma spring from Dharma¹² and thus the main purpose of MAHĀBHĀRATA is to vindicate the relative importance of Dharma and teach its precepts to humanity, so that the ultimate purpose of all existence might be fulfilled through the attainment of freedom from the cycle of rebirth and the return of the Ātman to its original abode namely Paramātmān.

Agastya explains the relative position of the Puruṣārthās also in this Kāvya. He condenses the entire Śāntiparva of the epic into a few verses. Yet he clearly expresses the precepts of Bhīṣma to Dharmaja. In them Agastya says that "Dharma and Artha should help the prosperity of each other, but too much indulgence in them is to be avoided. And too much attachment to Kāma is not advisable."¹³

(i) THE DHARMA:

The answer to the question what is implied by Dharma is discussed much in Dharmaśāstras. Basing on the Vedic lore various schools of philosophy defined it in various ways. But two such views can be taken here for our study of Ethics as enunciated by BĀLABHĀRATA. The Vaiśeṣika definition is "that is dharma from which result prosperity (अभ्युदयः) and beatitude (निःश्रेयः)"¹⁴ The second definition means "that which sustains the individual and society is Dharma".¹⁵ Dharma in ordinary life will roughly mean the morality. And the consistent pursuit of Dharma is not opposed to the pursuit of the material requisites of well being (अर्थः) satisfaction of legitimate desires (कामः) including the sex urge. Thus Dharma will not bar a person from enjoying himself in lawful ways. It will not restrict him to an ascetic and joyless existence. Eternal bliss

¹² ऊर्ध्वबाहुर्विरौम्येष न च कश्चिच्छृणोति मे

धर्मादर्थश्च कामश्च स किमर्थं न सेव्यते ॥ महाभारतः

¹³ Ibid, - Page 217

¹⁴ यत्र अभ्युदय निःश्रेयसः सिद्धिः स धर्मः ।

¹⁵ धारणात् धर्म इत्याहुः धर्मो धारयति प्रजाः ।

Hindu scheme of life the second of the 'aśramās' ya out weighs all the others taken together. Tīrthayātra, Pūja, Vrata, Śānti etc. concern only ly life is the only means to the ultimate end. Final impossible from the toils of Karma, to one who d (ऋणी). Begetting legitimate progeny is possible ya and then only one is released from one of the Pitṛna.

eremony completes gārhastya technically but its is only after the birth of a son. Progeny saves a ancestors from detention in the hell of 'Put' after to the rebirth. Hence a son is called 'Putra' he rom falling into hell called ('put') - Manu the first at for the success of every form of worldly activity wife is indispensable. Agastya conveys these ideas g the anxiety of Pāṇḍu over the lack of progeny. hat "all the merit secured by performing sacrifices use for a childless man". He says that "fore-fathers hen the householder could see the glowing face of g breast milk lying in the lap of the mother. Pāṇḍu t the householder will enjoy happiness through his

isure or of ease is not for the conscientious grhastha, Cakravartin. One may remain in the world and it. Regulated life in the family is by itself sufficient ṣa. Man is a living link between his past and his ligations extend to all beings; human, sub-human,

मकारि सूयते सुताह्वयं येन तमोपहं महः ।

मध्वरादिभिर्वृथा हि तत्सर्वमपुत्रसम्पदः ॥ (2 - 65)

पेबतोऽङ्कशायिनो मुखं शिशोरश्रुमुचा पिबन्दृशा ।

तिमश्रुते तथा ज्वलन् पितृणां हृदि शोकपावकः ॥ (2 - 66)

कुन्ति काङ्क्षन्तं भजन्ति दारैः गृहमेधिनश्शुभम् ।

हतस्तपस्विनो लभस्व पुत्रं पुरुषान्महौजसः ॥ (2 - 67)

and super-human. He is not out to seek only his own liberation. Life is dedication to service, and whatever one does, should be modelled that it will simultaneously react to the advantage of other beings as well.

All these aspects are well illustrated in this Kāvya in the character of Dharmaja and we can see him as an ideal householder performing Japa, Tapa, Yajña, Tīrthayātra, Dāna etc. All the other information regarding the Kāmapurusārtha is conveyed by Agastya in the first part of the Kāvya namely the first and second cantos. All the accepted types of marriage, processes of enjoyment and modes of begetting children are illustrated in this part.

The Kāvya starts with the story of Śāntanu's love towards Gangā. The bridegroom Śāntanu is affluent (उर्जित श्रीः) generous, (दातुः) sturdy (मृगेन्द्र सत्त्वः) and the bride is beautiful and willing (स्मेर मुखेन्दुः). According to Dharma their marriage is legitimate. Equal status in birth, absence of any earlier love affair will add to its quality. These two requisites are also accomplished here, when Agastya writes that Śāntanu is confident about the worthiness of her birth,¹⁹ and when he asks Gaṅgā about her earlier connections.²⁰ Thus it is an ideal marriage but there is one lacuna in it. Śāntanu is blinded by love for her in accepting the killings of sons committed by her. When he asserts the necessity of protecting the child, the marriage becomes ideal. Thus the first marriage of Śāntanu is an ideal one and the result of such a marriage is worthy of respect. And Bhīṣma their son brings name and fame to the parents and their family. It is a gāndharva type of marriage.

Passion for sexual pleasure knows no limits and Śāntanu wants to marry again. His second marriage with Satyawatī is not the ideal one. It is vitiated by unrestricted passion of the bridegroom and the conditional acceptance of the bride's people over the promise

¹⁹ पुंसां मनः पूरुकुलोदभवानां जागर्ति वस्तुन्यभिजात एव ॥ (1 - 19)

²⁰न चेत्परस्यासि परिग्रहस्त्वम् राज्यं शरीरं मम जीवितं च सुभ्रु त्वदायत्तमवेहि सर्वम् ॥ (1 - 20)

ingdom. Mutual love is present here also, but it is not mainly t for begetting children to keep up the family line of Kurus. result of such a marriage is the birth of two sons, of whom rst is killed in a battle, and the second dies due to disease. In the cases the death is premature and childless. Neither the r who has got more affection towards Bhīṣma nor the mother thought of royalty to her sons was happy.

Later on when Bhīṣma forcibly brings the daughters of the of Kāśī, from their Svayamvara marriage Rakṣasavivāha is also rated and failure of love affairs due to extraneous causes is suggested when Sālva the lover refuses to accept Amba after eturn from Bhīṣma.

Thus in the first canto four types of marriages and their possible ts are also depicted by Agastya.

The entire second canto illustrates the other types of marriages. et union of sexs, in different places, on different grounds are introduced. The social crisis caused due to the annihilation ngs by Paraśurāma is referred to and the whole world of sex, ise and abuse of it, the Āpaddharma and Adharma of it is also ated in BĀLABHĀRATA. The MAHĀBHĀRATA is exhaus- in that direction. And Agastya is particular in conveying the ice and extensive complexity of the Kāmapurusārtha. Hence styta writes this canto carefully without omitting any one of the iages given in the epic.

A type of union known as 'Devaranyāya' is referred to and the r called 'Niyōgavidhi' is illustrated in the union of Vedavyāsa the royal ladies Ambikā and Ambālika. It is justified here as xigency because two sons of the family died and the other has n a vow to live a bachelor lifelong. The union of Parāśara with illustrates another type. The birth of Kālī by the fallen semen 'asu's suggests another one. Description of the 'Anuloma' n leading to birth of Vidura, presence of bestial desire and iviour even in sages like Kindama is also illustrated.

Necessity of mutual attraction between the mating couple,

results of its absence on the offspring, the possibility of getting children through Gods, the disposing of the illegitimate children secretly, and even the forced abortion, and process of preserving the fallen foetus, are also illustrated in this Kāvya. One special feature of this Kāvya is that Agastya introduces invariably the physical bodily union of the sexes for getting children.

Thus in the first part of this Kāvya the world of sex is presented in its miniature. The variety of sexual relationships, their consequences on the partners concerned, and the effects on the social fabric are also suggested by Agastya through various actions and experiences of the different characters in the Kāvya.

In addition to this, elopement in disguise is depicted in Subhadrā's marriage. An attempt at molestation and its consequences are shown in the Kīcaka and Saindhava episodes. Deceits in marriage alliances, change of sexes, are also shown in the story of Śikhandī.

Kāma is the basic urge of humanity. Its elimination is not possible. In spite of best efforts its influence is not completely checked. Its restraint is also very difficult. This aspect of it is clearly conveyed by Agastya when he writes that Draupadī falls down first on the way in Mahāprastāna. Here Agastya says that she falls down because of her over attachment to her husbands.²¹ Against the background of the Nālāyanī and Indrasena stories where in, restraint of Kāma is suggested, and also taking into consideration Draupadī's married life with her five husbands for a full span of life, the information that her too much attachment to her husbands is responsible for her downfall - when read - conveys the vulnerability of Kāma in human life cycle.

Agastya does not touch much of the subject matter of Arthapuruṣārtha in this first part of his Kāvya. Mainly the ideas,

²¹ पपात पूर्वं पथि याज्ञसेनी ॥ (20 - 92)

.... पातहेतुं भीमेन पृष्टो नृपतिश्शशंस भर्तातिसक्तिं (20 - 93)

feelings, emotions and consequent actions that are connected with the sex and the desire for sensual pleasures are described here.

(iii) THE ARTHA:

A righteous life which finds scope for legitimate pleasures is possible only from Artha. Without the fulfillment of the basic needs social well-being is not possible and exclusive pursuit of them is also not conducive to the well being because of jealousies, deceits and rivalries it involves. Thus Artha puruṣārtha is the genuine and legitimate pursuit of the material requisites of well-being. Hence every thing can be said to be an object of it as long as it is justified by Dharma. Craving for food, security and comfort are innate in human nature and the effort to attain them is natural and legitimate for any being. While securing them man goes through a variety of activities. Self-respect is the salt of human life. Generally all these are inherent in political power in any society. So much so the MAHĀBHĀRATA taking the kingdom and its authority as the bone of contention analyses the Artha puruṣārtha in its entirety and spells out its message to humanity.

Pursuit with restraint, enjoyment with non-attachment make the Artha sublime. The contrary results in sorrow and suffering. First is the positive divine quality, the second is the negative and demoniacal quality. The Pāṇḍavas represent divine forces and the Kauravas represent demoniacal forces and in the story of MAHĀBHĀRATA the inter play of both the forces is given with fine illustrations. BĀLABHĀRATA being an epitome of it is expected to represent the same, in nutshell.

The second part of the Kāvya as suggested earlier covers major portion (i.e.) the third to the nineteenth cantos of this Kāvya. Here the nature, scope and variety of all the basic needs of human well-being are touched upon.

(a) THE FOOD:

Hitherto (i.e.) in the first and second cantos no reference is made to the basic urge, namely 'food'. But peculiarly enough the third canto starts with the description of eating and seeking

comfort under the shelter of the royal tents. Urge for food is common to all and the acquisition of it differs from individual to individual. By virtue of their birth and social status food is at their command for some, and by virtue of their righteousness and luck, some acquire it by divine grace and for some it is to be earned by self-effort. In all these cases one's own effort for securing food need not necessarily cause harm to other living beings and in any case, gluttony is not the purpose of human existence.

All these aspects are dealt upon in this Kāvya. For royal princes food is not a problem at all and hence after a sumptuous meal and comfortable rest, envy in Duryōdhana crops up and he binds Bhīma, and throws him into deep waters. Thus the availability of food comfort and royal respectability do not provide satisfaction to the beast in Duryōdhana. His evil mind starts moving like a ball and in its course it drags all and sundry. Here Agastya brings in a simile. He compares Bhīma to 'Mandara' mountain that helped the churning of the ocean.²² This simile suggests the mythological churning of the milky ocean by Gods and Demons. Tradition treats that churning as symbolical of the elements of material world, out of which many evils and a few pleasures emerge before the final outcome of Nectar. Thus when Bhīma survives all the murderous attacks and finally emerges as a strong man thousand fold, unprovoked jealousy and malice in Duryōdhana give him negative dividends and the righteousness of Bhīma brings forth to him the nectar like divine juice that gives him the strength of a thousand elephants. Here acquisition of food by man that gives tremendous strength through divine grace is symbolically referred to. Such an acquisition helps the divine personalities to perform righteous exploits in maintaining the social well-being of the people around. Bhīma's life illustrates the same. He never uses his marvellous strength to cause any harm to pious people. He utilises

²² आयताभिरहितं सुयोधनस्तं सुषुप्तमवबध्य वल्लिभिः ।

it only in killing evil persons.

Alongwith the story of the basic need namely food, human attempts at using it to kill others is also suggested here. Agastya says that Suyōdhana himself poisons the food in order to kill Bhīma and again in a later incident also Agastya says that Purōcana tries to poison the Pāṇḍavas through the services of a forester lady. The results of such evil intentions are also conveyed by this Kāvya when Agastya says that the forester lady alongwith her five sons is burnt, while asleep in the house of lac built to destroy Pāṇḍavas.²³

The basic importance of food is very much established in this Kāvya in the story of Drōṇācārya. He is well versed in archery. There is a standing offer from his boyhood-mate to help him in times of need. Agastya says here that Drōṇā thinks that by taking to service, the proper discharge of one's own ordained duty (Dharma) will be harmed तत्सकाशमगमं न निःस्पृहः सेवयाऽनुमित धर्मविप्लवः (3 - 24) and so he does not go to his boyhood-mate. In spite of his poverty he pulls on with a spirit of contentment. Then one day his wife approaches him to ask him to get milk somehow for their kid who is weeping for it and whom she has for the time being satisfied by giving him the white liquid of starch powder. Describing this incident Agastya remarks that "one should feed his family even by resorting to a mean job".²⁴ Drōṇā goes to Drupada. Denial of his request by Drupada at the court has its repercussions and the super structure of the great epic has its crucial connections with the life of this Brahmin Drōṇā and his son Aśvatthāma.

Failure to secure milk to feed his kid compels Drōṇā to take to begging from his erstwhile friend. The brutal insult he suffers at that royal court compels him to take to service in the Kuru kingdom. Thus a Brahmin because of poverty leaves his own ordained duty of Vedic lore, takes to the science of archery. His skill in archery

²³ या पुरोचनगिरा गरं फले दित्सुराश्रितवती चिरं पृथाम् ।

सा च तत्र शयिता वनेचरी पञ्चभिस्सह सुतैरदह्यत ॥ (4 - 8)

²⁴ अप्यकृत्यविधिना विपश्चितः कुर्वते खलु कुटुम्बरक्षणम् ॥ (3 - 26)

vides him a job and also an opportunity to take vengeance over pada. In turn the defeated king Drupada begets a son to kill ṇa. Later Drōṇa's death at the hands of Dhṛṣṭadyumna enrages athhāma and he finally takes revenge and kills the Upapāṇḍavas . Ultimately his life is cursed to a solitary forest living. Thus story of a family that starts with the search for food ends in final frustration of that family.

BĀLABHĀRATA gives out the stories of two Rākṣasas in ail. Both present the story of food. Hidimbāsura smells the nan presence in the forest and tries to kill Bhīma, but is finally ed by Bhīma. His desire is to eat human beings. Second is story of Baka. He also, is accustomed to kill and eat human ings. But the villagers of Ekacakrapura arrive at an agreement a him. Accordingly they start sending cart loads of cooked rice addition to a man everyday. This suggests that the demon need necessarily eat human meat. The latter is just a special dish him. Otherwise he is satisfied with the cooked rice daily. Even demons with mighty powers do require food and they should forth effort to secure it and in doing so they are not expected to ate Dharma, yet they start killing men. Hence they are finally ed because of their own evil deeds. Thus Agastya gives out the noniacal approach to the problems of food and its consequences o in this Kāvya.

The story of food does not end there. Bhīma who kills the nons is fond of too much food himself. He drinks the divine up in the Nāgalōka, yet his appetite is not quenched. Even while is going to fight Bakāsura his concern is mainly to eat the cart d of cooked rice to his heart's content. Later on his service the court of Virāṭa as a Head cook suggests his fascination for od, and finally his gluttony is exposed when Agastya writes that e reason for Bhīma's downfall on the way in Mahāprastāna is his erindulgence in eating (अमिताशिता). Further Agastya intentionally ntions that Dharmaja leaves the Dvaitavana, as he is requested the forest animals which fear the possible paucity of food in that

forest due to his stay there alongwith his retinue.²⁵

Ways of securing food namely service as in the case of Drōṇa, and begging as in the case of the Pāṇḍavas living at Ekacakrapura, and violence as in the case of demons are suggested in this Kāvya. Prāyōpavesa, that is one type of avoiding food, Upavāsa and Tapas, where in the human individual abstains from eating food voluntarily in view of religious merit etc. are also referred to here.

Thus the story of the food, the most basic need of the man is narrated in its main features referred to in this kāvya. And it is suggested that securing food is a must but means to secure it are also to be righteous. The contrary of it is immoral and results in suffering for the man who follows such a way.

(b) THE SHELTER:

Next comes the story of shelter for the material well being of humanity. All varieties of human shelter from forest dwelling to the divine palace built by Viśvakarma are referred to in this Kāvya. Hermitages, royal palaces with all their pomp, sacrificial houses, temporary forest dwellings, assembly halls, tents, are all described. And peculiarly, the jealousy of Duryōdhana on seeing the Mayasabhā, plays a key-role in giving the events of the story a major turn. The envious Duryōdhana, being insulted in it, takes an oath to fight the Pāṇḍavas. He himself gets another assembly hall constructed. He can not do without palatial residences and luxurious life. In contrast hero Dharmaja spends most of his time in sacrificial halls and forest hermitages. He is neither fascinated nor repelled by any pompous shelter. Shelter is just a basic need for him and whatever he has to occupy he accepts it with equanimity and prudence. The house of lac built to kill him, and the prestigious Mayasabhā, the Yāgaśālā and the forest are all of the same experience to him.

²⁵ हतावशिष्टैर्मृगयासु सत्त्वैर्भियेव रक्षाविधिमर्थितिन ।

(c) THE COMFORT:

Comfort and security are the two other important factors for the well being of man. And these two are related to human mind mainly. The concepts of comfort and security differ from man to man and from moment to moment, yet this Kāvya suggests the true value of both with illustrations. In spite of Suyōdhana's living and enjoying royal life in the palaces, he is always feeling discomfort on hearing the prosperity and achievement of the pāṇḍavas living in the forest.²⁶ This is quite natural to the demoniacal qualities of him. In contrast Dharmaja in spite of his twelve year long forest dwelling, and one year's life incognito, he never expresses or experiences discomfort or insecurity about his life or property.

(d) THE POWER:-

In this Kāvya, kingdom is the main bone of contention. Both the Kauravas and the Pāṇḍavas aspired for that. It is the real means to secure Artha puruṣārtha for them. Hence the story of the kingship, kingdom, its problems and advantages are all conveyed in this Kāvya on various occasions. Kingdom which is the source for political power lures any human individual. It tempts one to treachery, deceit and adventure. All such qualities and their consequences are also well depicted in the character of Suyōdhana, and various means to get at the kingdom are also suggested in the Kāvya.

One may acquire kingdom by virtue of heredity which is the main problem in this Kāvya. Who is the natural heir of the kingdom of Kurus? All the intricacies of the problems of heredity and inheritance of the above question are illustrated in the main story. Really the kingdom belongs to Bhīṣma as the son of Śantanu. He relinquishes it to his step brothers. They die leaving behind a riddle regarding the right over kingdom. Right from Bhīṣma, to the young Parīkṣit the only surviving heir at the end, the story of the kingdom is a clear case- study of the rules, traditions, accepted in determining the authority of heirs.

²⁶ साम्राज्यसम्पदमुदीक्ष्य युधिष्ठिरस्य शान्तिं ब्रजामि न कदाचिदमर्षतप्तः । (7 - 52)

Apart from this, the acquisition of kingdom by ways other than heredity are also suggested here in this Kāvya. First is the story of Karna the unfortunate. He is an expert in the science of archery. His social respectability is put under cloud. Duryōdhana offers him the kingdom of Anga. Thus friendship fetches him his kingdom. His skill in archery is not the main cause, but his envy and rivalry towards Arjuna combined with that skill brings him the kingdom. So, Karna wilfully maintains that rivalry all along. In this Kāvya Agastya suggests this when he says that both Karna and Duryōdhana are benefited mutually.²⁷ In contrast Drōṇā also secures kingdom by defeating king Drupada through the valour of his disciple Arjuna. Acquisition of kingdom is only a symbol of status for him. Hence he gives away half of it back to Drupada. In the case of Karna, kingdom is acquired because of friendship. In the case of Drōṇā, the kingdom is got because of the betrayal of the ties of friendship.

Kingdom with its wealth, authority and strength can become a source of well being. Not only its acquisition but also the steps to maintain it are conveyed in this Kāvya. Śāntiparva of the great epic abounds in such suggestions and here Agastya sums it up in a few verses. Bhīṣma advises Dharmaja to take such steps as will endear him to the people and the allies who have fought for him in the great war²⁸ He advises Dharmaja to entrust the kingdoms of such kings who have laid down their lives for the sake of the Pāṇḍavas, to their sons.²⁹ He asks Dharmaja to rule the country taking the help of his ministers.³⁰ Genorosity is to be cultivated

²⁷ राज्यलाभसुखितो रवेःसुतः सख्यलाभमुदितक्ष कौरवः ।

तौ परस्परमहोपकारिणौ पाण्डवान्न गणयाम्बभूवतुः ॥ (3 - 54)

²⁸ संभूय ये भूपतयस्त्वदर्थं प्राणांस्तृणानीव रणेष्वामुंचन् ।

²⁹ तदात्मजान्स्वेषु पदेषु कृत्वा कृतज्ञवर्गस्य भवाग्रगण्यः ॥ (19 - 75)

³⁰ शक्तोऽप्यशेषैश्य भवात्सहैव प्रवर्ततां मन्त्रविधावमान्यैः ।

बिभर्ति भारं भुवनस्य सार्धमाशागजैर्नैरधिभूरहीनाम् ॥ (19 - 76)

different sacrifices.³¹

As analysed in the famous Pañcatantra story the well being of any individual depends upon his skill in understanding and handling various situations in life. Co-operation (मैत्री) and competition (विग्रहः) are the two basic means in either securing or preserving material requisites of social well being. One should know how to get help from others and must also be acquainted with the delicate issues that breakup friendships. Knowledge of the possible irritants that bring in quarrels and battles and the effective measures to avoid such is a must for social well being. All these aspects are touched upon in this Kāvya. When the fight is inevitable, knowledge of the ways and means for winning it to one's own advantage is a must and this aspect is also conveyed in BĀLABHĀRATA.

Friendship between Karna and Suyōdhana illustrates the concept of Mitralābha, between Drōṇa and Drupada illustrates the concept of Mitrabhēda. Suyōdhana's attempt at winning Śalya to his side and the skill of Dharmaja in getting help to his advantage from Śalya, Kuntī's attempt to bring Karna to the side of Pāṇḍavas illustrate the delicate points of Mitrabhēda. Kāvya illustrates the rules of Sandhi and Vighraha also through descriptions of the efforts of Śrīkr̥ṣṇa to bring in a peaceful settlement of the controversy over the kingdom. Finally when it becomes inevitable it is fought ferociously to its end for eight long days wherein the eighteen akṣauhiṇis of armies perish and the virtue triumphs ultimately.

Penance and its success in getting divine blessings is one of the effective means to acquire any desired object. Sacrifices are the other powerful instruments to secure the cherished aspirations. This Kāvya abounds in illustration of its use and misuse and finally exhorts people to utilise penance and sacrifice properly. Here Drupada performs a Yāga not for religious merit but only out of

³¹ विसृत्वैरध्वरधूमजालै रष्टासु दिग्भित्तिषु लम्बितासु ।

vengeance against Drōṇā. The story of Jarāsandha suggests how he holds young princes as captives to be used as the sacrificial oblations in an 'Abhicārahōma'. The penance of Aśvatthāma illustrates misuse. The penance of Arjuna, Śikhāṇḍī, the Rājasūya and other sacrifices of Dharmaja illustrate the positive aspects of them.

(e) THE CHARITY:

Charity is another quality which enhances well being. Here also this Kāvya illustrates its variety. The charity of Karna is vitiated by egoism and he gives away his armour in return to the 'Indraśakti'. In contrast Dharmaja offers his own life for the sake of his brothers, when confronted with the Yakṣapraśnas.

Thus what is told in the great epic in the eighteenth chapter of Gīta regarding penance sacrifice and charity is clearly illustrated in BĀLABHĀRATA in a smaller compass.

Thus various aspects of the Artha puruṣārtha are poetically illustrated in this Kāvya. In a number of illustrations the human agency, its efficiency and failure, the consequent pleasures and pains are described. In all these things the agency of man is prominent. In the majority of cases where man seeks divine help, his ego and his personal emotions are dominant. All such actions beget their appropriate reactions. Like an unending chain the cause and effect goes on. Even in the case of good people who adhere to a life of restraint and virtue, egotism peculiarly dominates and it results in ultimate troubles for them. The Yādavas who are under the direct guidance of God Śrīkrṣṇa develop such egotistic tendencies and finally bring upon themselves total destruction. Even Arjuna whose devotion and virtue as an enlightened man is well known, falls a victim to such egotism. The same is illustrated when he is defeated by ordinary foresters, while returning from Dvārakā along with the ladies of Śrīkrṣṇa. The same is directly expressed in the Kāvya, when Bhīma asks the reason for the down fall of Arjuna mid-way in the Mahāprastāna. Dharmaja says that Arjuna's callous disrespect towards the kings of the world is responsible

for his down fall.³² Thus Arthapurusaṛtha and its general nature are well conveyed here. Almost all the characters of the Kāvya pursue the Artha puruṣaṛtha in both positive and negative ways each according to its innate nature and many die without realising the ultimate Goal (i.e.) Mokṣa in human life. Dharmaja is only the exception to this.

The pursuit of Artha puruṣaṛtha by demoniacal type of people, as in the case of the Kauravas is bound to cause suffering to them and to others also at the end. Such people possessed of hypocrisy conceit and arrogance and given to insatiable passion, take to action with impure aspirations. Given over to egoism, violence, insolence, passion and anger, these malicious persons hate even God and finally they die a miserable death and go to hell. These are the ideas that are spelt in the eighteenth chapter of Bhagavad Gīta and in BĀLABHĀRATA Agastya, compares the 'Evil four' (दुष्टचतुष्टय) to the demoniacal qualities. Here Suyōdhana is compared to the embodiment of sin (पाप) Karna is compared to anger (क्रोधः) Dussāsana is compared to intoxication (मदः) Śakuni is compared to delusion (प्रमोहः) and Agastya says that they try to harm Śrīkṛṣṇa when he comes to Hastināpura on a peace mission.³³ Finally such demoniacal people with all their supporters die a miserable death even without realising their ever cherished well being.

People of divine qualities represented by the Pāṇḍavas in this Kāvya pursue the Artha puruṣaṛtha by positive ways and means. When the Pāṇḍavas enter the court of Virāṭa and when Dharmaja along with Bhīma, Nakula, Sahadeva goes to war to help king Virāṭa Agastya compares these people to various divine qualities. Dharmaja is compared to 'Śama'³⁴ and 'Dhṛti' and Bhīma, Nakula and Sahadeva are compared to 'Utsāha', 'Pratāpa' and 'Prabhāva'. And by describing their success he conveys the message of success

³² तेषां.....पातहेतुंनृपतिः शशंसराज्ञामवज्ञा - (20 - 93)

³³ Ibid. page No. 84.)

³⁴ Ibid. page No. 135)

to virtuous people. Thus the Pāṇḍavas are successful in their pursuit of Artha puruṣārtha. Yet except Dharmaja all of them fall down midway in the great journey to heavens. Acquisition of material well being may be possible by a life of virtue. But for realisation of Mokṣa one has to tread a long way ahead.

(iv) THE MOKṢA:

Finally BĀLABHĀRATA deals with Mokṣa puruṣārtha in the third part namely the last and final canto of the Kāvya. The nature of Mokṣa puruṣārtha is completely different from other goals. It is to be realised but not to be described or explained. Life of virtue, detachment and austerity is the first step in its pursuit. Its nature is happiness par-excellence. In this Kāvya Dharmaja realises Eternal bliss at the end. So to know the nature of Mokṣa, the ways and means that generally lead one to Mokṣa are to be understood by keenly analysing the life of Dharmaja. Then the Mokṣa puruṣārtha can be understood well.

Even while living the life of a householder, man can realise Mokṣa through the practice of renunciation, austerity, detachment, realising the true and transitory nature of the world, and oneness of the soul. The last canto of this Kāvya narrates the final stages in the lives of Dhṛtarāṣṭra, Vidura, Yādavas, Śrīkṛṣṇa and the Pāṇḍavas, especially the ultimate realisation of Mokṣa by Dharmaja.

It narrates how Dhṛtarāṣṭra pursues a life aiming at Mokṣa. Being pained by the death of all his sons, a spirit of frustration overwhelms him. In addition to that the insults hurled at him by Bhīma afflict him much. At the earliest opportunity he tries to kill Bhīma by his terrible embrace. Failing in that attempt, he goes to forest dwelling aiming at salvation. Mokṣa is a positive pursuit and his negative approach is of no use. Here Agastya says that Dhṛtarāṣṭra has taken to the life of a sage, confined to forest living (वानप्रस्थः). Through the words of Gāndhāri herself Agastya conveys that Dhṛtarāṣṭra has been doing Japa, Dhyāna and Tapas. But his mind is not stable and it is over attached to his sons and grieves

much over their demise.³⁵ Agastya conveys that renunciation of the mental attachments to worldly pains and pleasures is one of the steps in realising Mokṣa. The otherwise of it is of no use in attaining emancipation.

The renunciation of the prohibited acts is another step. The non-performance of prohibited acts such as theft, adultery, falsehood, deception, fraud, oppression, violence is also necessary for one to realise Mokṣa. But throughout his life, because of his attachment and attachment towards his erring son, Dhṛtarāṣṭra committed deception, oppression and even at the fag end of his life he was indulged in a murderous attempt on Bhīma. Hence he is unsuccessful to realise Mokṣa. Then Vedavyāsa comes and brings to life the dead warriors as per his request and after that only Dhṛtarāṣṭra realises the truth about the worldly attachments. Finally the Lord conveys that he along with his wife and Kuntī becomes a part of the forest fire. What has been the final result of their pursuit is not told in this Kāvya.

The life story of Vidura presents a different path for salvation. Agastya says that Vidura takes to the Yōga way. Vidura identifies himself with the animals of the forest.³⁶ He does not indulge in any objectionable deeds. By practice he cultivates a life of detachment, lack of identification with his own body even. He has no pain, no sense of insult, no pleasure. He lives naked and becomes one with the animals around and finally he realises Mokṣa through the utmost renunciation of ego and by the realisation of the universal soul that pervades all. This Kāvya says that for such a person the cremation of the physical body is not at all necessary and obsequies.

³⁵ अद्यापि नैवोज्झति पुत्रशोकं शोषप्रदं सिन्धुरिवौर्वमग्निम् । (20 - 29)

बिभर्षि राजर्षिवरेण्य नूनं समाधिविन्ध्यं कमपि त्वमाधिम् । (20 - 26)

³⁶ समं कुरङ्गैः पदशब्दभीतैः स्वयं च भीतः किल धावमानः ।

नाम स्वमुच्चैर्वदतो नृपस्य कृतानुयानस्य पुरस्स तस्थौ ॥ (20 - 22)

योगेन मुक्तादमुना शरीरात् (20 - 23)

The story of Balarāma and Kṛṣṇa who finally depart to their respective heavenly abodes, brings to the reader's mind the true nature of the mundane world and the part that is played by divinity. This Kāvya speaks about the Divine grace showered on the devoted individual and also the withdrawal of it by the same Divinity. Agastya says that Kṛṣṇa withdraws his divine lustre from Arjuna.³⁷ This conveys the understanding about the vulnerability of the human strength, valour and heroism. Such realisations alone can rouse a spirit of detachment towards the mundane pursuits.

Realisation of the futility of one's own material pursuit paves the way for attainment of salvation. Here this realisation is illustrated in the character of Dharmaja. Till the last, Dharmaja discharges his duty as king, but all his acts are devoid of any ambition, pleasure, passion and prejudice. As an ideal householder he performs the obsequies to all the dead relatives. He performs the sacrifices and only after hearing of the departure of Lord Kṛṣṇa and the annihilation of the Yādava race, he also realises the true nature of the wordly pursuits.³⁸ He entrusts the kingdom to his grandson Parikṣit. Finally alongwith his brothers he starts his march to heavens. On the way one by one, his wife and the four brothers fell down. Yet he proceeds with detachment and realisation of the truth of human relationships. Only a Dog (Dharma) accompanies him till the end. And the final test for his eligibility to attain Mokṣa comes. He is asked by Indra to enter the heavens bidding good-bye to the Dog that has accompanied him all along. Dharmaja refuses to do so. He clearly says that he can not relish heavenly pleasures without the company of that Dog. He further says that he aspires more for its company, rather than the company of all his brothers. At that moment God Dharma manifests himself before

³⁷ ततो हरिर्मध्यमलोकवर्ती चिरं विमुक्तां दिवमारुरुक्षुः ।

निक्षिप्तमुष्णांशुमिव प्रभाते धनञ्जयादाहरतिस्म तेजः ॥ (20 - 60)

³⁸ कुष्णे गते जीवितमुक्ततृष्णाः पञ्चापि पत्न्या सह पाण्डुपुत्राः ।

प्रस्थानमुर्व्या महदाचरन्तो देहान्विहातुं समयं वितेनुः ॥ (20 - 85)

is eyes, blesses Dharmaja and invites him to the heavens. Thus realisation of Mokṣa by Dharmaja illustrates the required duties and attitudes of true seekers of the final goal.

Thus the message of BĀLABHĀRATA on the ethical plane is not an exhortation or a mere codification of certain rules and regulations. It is a Kāvya; hence the message is conveyed indirectly. Its reception differs from reader to reader. Here a few impressions that make deep mark on the minds after a critical study of the Kāvya are presented. This analysis seems to be somewhat at variance with the tradition. Yet the utility of this Kāvya as a guide in moulding the proper man is subjectively felt and objectively narrated in this chapter. In spite of its unconventional treatment, this assessment is not meant to cause any harm to the aim of the poet Agastya. We hoped that this assessment enhances the prestige of the work and highlights the importance of the great epic even in the modern world and attract the readers for an ardent study of the original.

* * *

BĀLABHĀRATA

LITERARY IMPACT

श्रवश्शूलस्थूलंकरण फणितिग्रन्थनिपुणैः ।
 कविम्मन्यैरन्यैः किमिहबहुरोमन्थ हरिणैः ।
 विमर्शादिशान्तिः प्रतिफलदंलकाररचनै –
 रगस्त्यः पौरस्त्याननुसरति सूक्तैः सुमनसः ॥-(कृष्णचरितम्, पृ 118)

‘What is the use with such other self styled poets who (constantly mutter insipid poetry) like the deers chew the cud incessantly and who were experts in composing books that cause much pain to the ears (of Sahṛdayas)? Here stands Agastya following the earlier learned poets of high calibre with his wise and beautiful expressions that reflect bright in the mirror of positive criticism”.

This is the expression of Agastya himself, written after the colophon of the manuscript of his KṚṢṆACARITA.

Here it is clearly stated that Agastya follows the foot prints of his earlier poets of repute. At the same time his contempt for some of the earlier poets because of their insipid and monotonous writings is also evident in the above verse. It is not clearly known whom the criticism is aimed at.

Thus it is a well-known fact that any genius who is reputed for his heights of thought and vision has his own intellectual ancestry. Even Kālidāsa the greatest among the Samskrita poets is indebted to both sages Vālmīki and Vedavyāsa, the visionaries of the poetic genius of Bhārat.

Similarly Agastyapaṇḍita owes much of his poetic genius, skill and style to his predecessors. By now it is clear that he flourished

in the first half of the thirteenth century A.D. He is also a scholar in various subjects. Naturally his study of the works of his earlier poets and scholars leaves its impress on his own composition which he readily acknowledges in the above verse. Similar is the possibility of his influence on the poets that came after him chronologically. A complete estimate of the process of give and take that took place in the case of Agastya can itself be a subject for a big research project.

Agastya's position is quite remarkable in the Samskrita literary circles of Āndhradeśa. So far no one else is known to have written seventy four works single handed in Samskrita in those middle ages. On a careful scrutiny of the information presented in various text books on Samskrita literature, excepting Bhāravi of the seventh century A.D. no other poet is noticed to have produced a more popular Mahākāvya from Āndhradeśa prior to twelfth century A.D. Of course names of a few earlier Campū kāvyas are heard.

In this chapter mainly the influences of Vedavyāsa and Kālidāsa on Agastya and the influence of Agastya on Ananta bhāṭṭa of BHĀRATA CĀMPU and on the greatest of the Telugu poets Tikkana Sōmayāji of ĀNDHRA MAHĀBHĀRATA are assessed, that too in a general way.

INFLUENCE OF VEDAVYĀSA

Agastya's respect towards the poetry of, and the poet in Vedavyāsa is vocally expressed by the following verse written at the end of the manuscript of KR̥ṢṆACARITA.

अनादृत्य श्लाघ्यान्भुवि कविनिबन्धानभिरतिं ।

कृतौ वैयासक्यां रचयितुरगस्त्यस्य विदुषः ॥ -कृष्णचरितम् (पृ० 118)

It clearly announces Agastya's preference and fascination for the works of Vedavyāsa. According to it Vyāsā's works are the best among the literary works of repute.

Agastya's respect towards MAHĀBHĀRATA is also expressed in BĀLABHĀRATA. The very fact that he has chosen to write an epitome of the epic clearly speaks about this. Agastya feels not only the study of MAHĀBHĀRATA but also any attempt to write

the story of MAHĀBHĀRATA is bound to get fame and blessings.¹

Through the words of Satyavatī the queen of king Śantanu, Agastya expresses his estimate and devotion for Vedavyāsa.² In the following verse both Vyāsa and MAHĀBHĀRATA are praised by Agastya in this Kāvya.

व्यस्तविश्वनिगमस्तपोधनो भारतस्य महतः कृतेः कविः ।

गच्छतः पथि कृतोदयः कृती तानुवाच सुलभद्विजाकृतीन् ॥ (4 - 64)

Tradition records that sage Vedavyāsa wrote HARIVAMŚA and then only got his life's satisfaction. After the narration of the disastrous Kurukṣetra war his mind was said to be worried much. And such a mind was able to get its normal composure and bliss on praising the virtues of Lord Viṣṇu and speaking about devotion to His divinity. Agastya too probably felt the same need to write his KṚṢṆACARITA a prose rendering of the HARIVAMŚA story, after completing his BĀLABHĀRATA. Not only that, according to tradition the story of the king Nala when read or heard helps one in freeing oneself from the evil influences of 'Kalipuruṣa'. This Nala story occurs in MAHĀBHĀRATA. Agastya wrote his NALAKĪRTIKAUMUDĪ taking clue from the epic. Thus Agastya's respect for Vedavyāsa and his works and the latter's deep influence on Agastya are clearly known.

This influence can be illustrated well in this Kāvya. More than half of the verses of BĀLABHĀRATA contain atleast one or two words of the epic of the same context. By adopting such a technique of narration Agastya could achieve two purposes. Firstly, he can pay his respects indirectly to the sage Vedavyāsa and the epic MAHĀBHĀRATA. Secondly he can make his readers feel as if they are simply reading a beautiful condensation of the original work of Vedavyāsa.

¹ अथोपनीतैः श्रुतिपारदृश्वभिः विशिष्टविद्याधिगमोज्ज्वलैश्च तैः ।

न केवलं सन्ततिरेव भारती सतां च धन्याऽजनि तान्प्रशंसताम् ॥ (2 - 94)

² तदात्व एवाजनि मन्मुनिर्महान् जटाशिखावानरणेरिवानलः ।

अनन्तवेदव्यसनेन यस्स्वयं जगत्रये व्यास इति प्रथामगात् ॥ (2 - 9)

Generally no Samskrita poet can keep away from the literary influence of Vedavyāsa. Hence nothing more is needed here to illustrate the influence of Vedavyāsa on Agastya.

INFLUENCE OF KĀLIDĀSA:

Kālidāsa's KUMĀRASAMBHAVA starts with the description of the king of mountains Himavān. Agastya writes the first verse of his Kāvya parallel to the first verse of KUMĀRASAMBHAVA. Kālidāsa in his Kāvya describes various virtues of Himavān and finally the essence of it he conveys in the following verse.

यज्ञाङ्गयोग्यो नित्वमवेक्ष्य यस्य सारं धरित्रीधरणक्षमं च ।

प्रजापतिः कल्पितयज्ञभागं शैलाधिपत्यं स्वयमन्वतिष्ठत् ॥ (कु० सं० 1 - 17)

The spirit of the above verse is artistically conveyed by Agastya in the following verse of his.

सेव्यः सुराणां हिमवर्षिपादः संभावनीयः शिरसा शिवेन ।

महीध्रभर्तृव तमोऽपहन्त्री यः कौमुदीं दिव्यनदीं प्रसूते ॥ (1 - 2)

Generally Gods are said to receive the oblations in sacrifices. Thus the purpose of Kālidāsa, conveyed by the word यज्ञाङ्गयोग्यो नित्वं suggested in Agastya's adjective सेव्यः सुराणां. The story of the Vedic sacrifice that negates the presence of God Śiva is quite well-known. Dakṣaprajāpati the father-in-law of Śiva performed a sacrifice on Himavān becomes the father-in-law of Śiva. But he pays his respect to his son-in-law Śiva and also commands respect from Śiva. The idea of the words शैलाधिपत्यं and सारं धरित्रीधरणक्षमं च is expressly suggested when Agastya uses the word महीध्रभर्ता ।

The skill and the beauty of the style of Agastya here lies in his selection of the figure of speech. The comparison he draws between the Moon and the Himavān is quite apt. Here the influence of Kālidāsa and the originality of Agastya are also illustrated well.

Agastya too describes the mount Himavān in BĀLABHĀRATA and there he takes the clues from Kālidāsa and conveys all the essence of the latter's ideas and adds to it his own originality. Accepting the description of the dalliance of the different types of couples, all other ideas of KUMĀRASAMBHAVA have their

echo in Agastya's work. The context for the description of Himavān in BĀLABHĀRATA is not suited to the above mentioned details. In BĀLABHĀRATA Arjuna goes to mount Himālaya to do penance and win the grace and blessings of Śiva. Because of the resemblances between the two situations quite unconsciously Agastya goes under the spell of KUMĀRASĀMBHAVA. Pārvatī's penance to win over Śiva as described by Kālidāsa influences the descriptions made by Agastya here.

Coming to the description of Himavān, Kālidāsa feels that the presence of snow is in no way a blemish on the beauty of the king of mountains हिमं न सौभाग्यविलोपि जातम् (1 - 3). Agastya suggests that the same snow (हिमं) dissolves into water, flows to all sides giving life, and enhances the fame of the mount Himavān. Really it is a beautiful extension of the idea of Kālidāsa. And thus Agastya's originality is illustrated in the following lines.

विलङ्घ्य देशान्विविधान्व्यलोक्य त्स शैलराजं मृगनाभिगन्धिनम् ।

सदा हिमानीं दशदिक्प्रसारिणीं बिभर्ति यः कीर्तिमिवात्मसम्भवाम् ॥ (8 - 3)

Kālidāsa suggests the origin and abundance of pearls and elephants on Himālayas.

पदं तुषारस्रुतिधौतरक्तं यस्मिन्नदृष्ट्वाऽपि हतद्विपानाम् ।

विदन्ति मार्गं नखरन्ध्रमुक्तैर्मुक्ताफलैः केसरिणां किराताः ॥ (कु० सं० 1 - 6)

In this verse Kālidāsa describes one type of search. Here foresters are searching for the spoor of the lions which killed the elephants of the mountain. And in the following verse,

तटेन्दुकान्तद्युतिशुभ्रमूर्तिषु भ्रमत्सु यस्मिन् सुरगन्धहस्तिषु ।

विचिन्वती दन्तचतुष्टयेक्षणान्निजं पतिं वेत्ति कथंचिदभ्रमुः ॥ (8 - 4)

Agastya suggests the abundance of elephants in Himālayas. Instead of pearls, he describes the presence of moonstones. And another type of search is introduced here. He leaves out lions from the context and substitutes the same with the divine elephants. Traces of Kālidāsa and the skill of Agastya are clearly presented here.

In KUMĀRASĀMBHAVA, Kālidāsa describes the presence

gems, precious herbs and 'dhātus' that shine always in the following lines.

भास्वन्ति रत्नानि महौषधींश्च पृथूपदीष्टां दुदुहूर्धरित्रीम् । (कु० सं० 1 - 2)

भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः । (कु० सं० 1 - 10)

.....शिखरैर्बिभर्ति अकालसंध्यामिव धातुमत्ताम् । (कु० सं० 1 - 4)

Agastya describes the presence of self-illuminating herbs and 'dhātus' and their glitter and utility in the dark nights just like Kālidāsa and yet his originality is also evident in the following verse.

अहर्पतेरस्तमितस्य सानुषु स्फुटं विषक्तान्विषमाश्मकोटिषु ।

निशासु यः प्रज्वलितौषधिच्छला दद्याति रोचिश्शकलानितस्ततः ॥ (8 - 5)

Kālidāsa says that the Himavān at his mountain peaks produces the 'dhātus' for the decorations of the beautiful divine ladies चाप्सरोविभ्रममण्डनानां संपादयित्रीं (कु० सं० 1 - 4)

Agastya describes in the following verse that the Aguru trees of the mount Himavān, through their burnt smokes exhibit the sweet smells of the hairdos of the divine ladies moving in the skies.

अहीन्द्रनिश्वाससमीरणोदगतैर्विषार्चिभिश्शोषजुषोऽगुरुदृमाः ।

दिशन्ति यस्मिन्निजधूमसम्पदा नभश्चरीकेशभरस्य वासनां ॥ (8 - 6)

Kālidāsa in KUMĀRASĀMBHAVA says that the fragrant, moist and smooth breezes coming from the divine waters of the river Gaṅgā are enjoyed by Kirātās tired in hunting.

तिरथीनिर्झरशीकराणां वोढा...यद्वायुरन्विष्टमृगैः किरातैरासेव्यते (कु० सं० 1 - 15)

The divine Gaṅgā becomes Bhāgīrathī after it has descended to flow on the slopes of the Himālayas and hence Kirātās of the hill are served by its cool vapours.

The following verse of Agastya echoes this idea with a difference.

तमिन्द्रकीले शिखरेऽस्य भूभूतः कृताधिरोहं कृतिनांपुरस्सरम् ।

पृषध्दिशश्मस्खलदूर्मिजन्मभिर्हृताध्वखेदं विदधे वियन्नदी ॥ (1 - 7)

Here the Gaṅgā is called वियन्नदी (i.e.) that flows in the ethereal regions. And it removes the fatigue of the journey of Arjuna who climbed the Indrakīla peak. Kirātās that hunt animals are dropped out of the scene and instead Arjuna who is foremost among the

pious (कृतिनां पुरस्सरं) is introduced by Agastya. How beautifully he utilises the idea of Kālidāsa to suit the context of his own Kāvya!

Thus after describing Himavān Agastya describes the penance of Arjuna and here the resemblances to Kālidāsa's style and ideas are quite clearly present.

In the fifth canto of KUMĀRASAMBHAVA Kālidāsa beautifully describes the penance of Pārvatī for Śiva. The main features of it are subtly introduced in BĀLABHĀRATA by Agastya. The ideas expressed in the following lines of Kālidāsa are clubbed into a single verse by Agastya. According to Kālidāsa Pārvatī has matted hairs and that too contributes to the beauty of her face जटाभिरप्येवमभूत् (मधुरं) तदाननम् । and Pārvatī sustains her life like a tree that consumes only natural waters and the energising rays of moon रसात्मकस्योदुपतेश्च रश्मयः । बभूव तस्याः किल पारणाविधिर्न वृक्षवृत्तिव्यतिरिक्तसाधनः ॥ (कुं सं० 5 - 22) In the following verse of BĀLABHĀRATA the beauties of matted hair and treelike self-sustenance are both suggested by way of a figurative expression. Here a comparison is suggested between Arjuna and the divine tree (Kalpavṛkṣa)

तदन्तिके कुत्रचिदाश्रमे व्रती जटादधानोऽ भिषवेणपाटलाः ।

स पल्लवापीडसनाथमौलिना जगाम साधर्म्यममर्त्यशाखिना ॥ (8 - 8)

Kālidāsa says that Pārvatī lives on the fallen withered leaves स्वयं विशीर्णदुमपर्णवृत्तिता and is reduced in body due to gradual starvation and comes to resemble the lustre of the lotus that fades away after the snow rain.

तुषारवृष्टिस्तपद्गसंपदां सरोजसन्धानमिवाकरोदपाम् ॥ (कुं सं० 5 - 27)

Agastya through the following verse in this kavya

फलेन पर्णेन जलेन वायुना स्थितिं शरीरस्य स कल्पयन्क्रमात् ।

उपोढकाश्याधिकनिर्मलोन्वहं बभूव पक्षे बहुळे यथा शशी ॥ (8 - 9)

says that Arjuna too sustains his life by fruits in the beginning of the penance and gradually confines himself to leaves for some time then to water some time and to air finally. Arjuna who belongs to

the Lunar dynasty is here aptly compared to the Moon by Agastya.

Kālidāsa says that Pārvatī performed penance keeping fire on all four sides, and fixing her eyes on the burning sun above.

शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा ।

विजित्य नेत्रप्रतिधातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥ (कुं सं 5 - 20)

Later on Kālidāsa further says that Pārvatī performed penance standing neck deep in cold waters with her lotus like face possessing the beautiful lower lip that vibrates due to the vocal movement caused in repeating the 'Mantra'.

मुखेन सा पद्मसुगन्धिना निशि प्रवेपमानाधरपत्रशोभिना ।

तुषारवृष्टिक्षितपद्मसम्पदां सरोजसन्धानमिवाकरोदपाम् ॥ (कुं सं 5 - 27)

Agastya combines the ideas of these two verses into one and composes the following verse.

कृशानुमध्ये प्रपदेन तिष्ठतो निविष्टदृष्टेस्सवितर्युदर्चिषि ।

उदस्तबाहोर्जपतोऽस्य केवलं व्यलोक्यतस्पर्दनमोष्ठसम्पुटे ॥ (8 - 10)

Arjuna too stands amidst fires, he also fixes his vision on the scorching Sun and his speciality over Pārvatī of Kālidāsa lies in his standing on a single foot and hands held up above his head. Only the quivering of the lips due to constant repetition of mantra is visible and no other part of his body moves.

Sages in KUMĀRASAMBHAVA come to see the severe and ideal penance of Pārvatī and nothing more about their activity afterwards is known. In BĀLABHĀRATA sages are overwhelmed at the sight of Arjuna's penance and they go to Kailāsa and recommend his case to God Śiva. And on their information Lord Śiva comes to the forest dressed like 'Kirāta'.

Thus the influence of Kālidāsa on Agastya can be shown even on occasions where lengthy descriptions are attempted by both. A few more examples from RAGHUVAMŚA MAHĀKĀVYA bearing resemblances will be illustrated below.

As stated earlier Kālidāsa in his RAGHUVAMŚA gives out the virtues of the kings of the Solar dynasty. They are considered as the essence of the Hindu way of ideal life. These precepts are illustrated in the different cantos of RAGHUVAMŚA. Unless

until we complete the study of the entire RAGHUVAMŚA cannot comprehend their complete illustration. Till then the first verses of RAGHUVAMŚA only seem to be mere precepts. At the best, their mention serves the purpose of suggesting the amazing greatness of the Solar dynasty.

Agastya feels the imperative need to illustrate those virtues so that the purpose of each precept can be achieved by convincing the people about their practicability in life. In a Kāvya the instruction should be imparted through suggestive sense. Being carried away by the spell of idealism of Kālidāsa, Agastya writes the following verses illustrating the royal qualities enunciated in the first canto of RAGHUVAMŚA. He adopts the technique of suggestion.

The virtue आजन्मशुद्धता (रघुवंशम् - 1 - 5) (i.e) chastity of birth is stated in the very first verse of BĀLABHĀRATA where in the king's descent from sage Atri is described. This verse is vividly described elsewhere in this Book.

The qualities आफलोदयकर्मठता (रघुवंशम् 1 - 5) (i.e.) perseverance till the purpose is achieved and - आसमुद्रक्षितीशत्वम् (रघुवंशम् 1 - 5) (i.e.) sovereignty over the land extending upto the four seas are illustrated when Agastya describes the life of king Purūrava in the following verse.

तस्यात्मजोऽभूत्पुरुहूतसारः पुरुरवा भूवल्यस्य गोप्ता ।

नारायणोरुप्रभवां स्त्रियं यो जयश्रिया सार्धमलब्ध दैत्यात् ॥ (1- 5)

The first quality denoting the sovereignty is clearly conveyed by the word भूवल्यस्यगोप्ता and the virtue perseverance is suggested in the second line of the verse. King purūrava is said to have defeated the demon on Keśi and won over the beautiful Ūrvaśī the daughter of Nārāyaṇa of Badarikāśrama.

The attribute आनाकरथवर्त्मत्वं (रघुवंशम् 1 - 5) (i.e.) charioteering upto the Heavens - is shown in the life of king Nahusa by the following verse.

पुत्रस्तदीयो नहुषोऽधिरूढस्त्रिविष्टपं पुण्यपरम्पराभिः ।

कुत्रापि सुत्राग्निं चिरं प्रणष्टे स्वराज्यमिन्द्रः स्वयमेव चक्रे ॥ (1 - 7)

According to the tradition Nahuṣa was invited to rule the Heavens when Indra went into exile.

The virtue यथाविधिहुताग्नित्वं (रघुवंशम् 1 - 6) (i.e.) performing sacrifices according to the instruction of the Śāstras - is illustrated in the following verse which narrates the life achievement of king Āyu of Lunar dynasty.

तस्यायुरायुर्दमनो रिपूणामासीदनूनः स्वगुणैस्तनूजः ।

हृष्यध्दरित्री पुलकाङ्कुराभा रराज यस्याध्वरयूपराजिः॥ (1 - 6)

king Āyu is said to have performed many illustrious sacrifices.

The virtues यथाकामर्चितार्थित्वं (रघुवंशम् 1 - 6) (i.e.) serving the needy and त्यागाय संभृतार्थित्वं (रघुवंशम् 1 - 7) (i.e.) accumulating wealth only to donate it to the worthy and needy - are suggested in the following verse that describes the life of king Śantanu.

तत्सन्ततौ शन्तनुरुर्जितश्रीरुच्छायवत्यामुदपादि राजा ।

दातुर्यतः स्वास्थ्यमियाय नित्यं प्रत्यर्थिनां संहतिरर्थिनां च ॥ (1 - 15)

The king Śantanu is here described to have performed many generous gifts.

The quality यथापराधदण्डनं (रघुवंशम् 1 - 6) (i.e.) meeting out punishment according to the severity of the crime is suggested in the following verse which narrates the life of king Bharata.

सेनासु येनासुरनायकानां नीतासु शान्तिं निशितैः क्षुरप्रैः ।

शरासनं शातमखं नवानामम्भोमुचामाभरणं बभूव ॥ (1 - 11)

While king Bharata is maintaining the rule of law even the King of Heavens has to take rest without any need to use his bow. In his bow merely resembles a vibgyor.

The quality यशसेविजिगीषुत्वं (रघुवंशम् 1 - 7) (i.e.) desiring victory to enhance prestige - is illustrated in the following verse that tells the life's achievement of king Yayāti.

अजायतास्मादनघो ययातिः पेषुं द्विषामुच्चलितस्य यस्य ।

नभस्युदीर्णो बलरेणुरासीदघनो यशः केतकजन्महेतुः ॥ (1 - 8)

The virtue प्रजायै गृहमेधित्वं (रघुवंशम् 1 - 7) (i.e.) taking to marriage to beget worthy sons - is well illustrated in the following verse.

पुण्यैस्सुतस्तस्य बभूव पूरुः क्रोधोदितां दैत्यपुरोधसो यः ।

गुरोर्निदेशान्निजवंशलक्ष्म्याः प्रागेव जग्राह जरां प्रहृष्टः ॥ (1 - 9)

King Pūru is famous for his devotion to his father. He agrees to exchange his youth for the oldage of his father and becomes an old man even in the early years of his life. This marks the height of the quality of devotion of a son towards his father. Marriage consummates in begetting worthy sons that respect the parent's word. Further this verse echo's the line of Kālidāsa -

तस्य धर्मस्तेरासीद वृध्दत्त्वं जरसा विना ॥ (रघुवंशम् 1 - 23)

There is a striking similarity between the following verses of Kālidāsa and Agastya respectively.

तदन्वये शुद्धिमति प्रसूतः शुद्धिमत्तरः ।

दिलीप इति राजेन्दुरिन्दुः क्षीरनिधाविव ॥ (रघुवंशम् 1 - 12)

तदन्वयोदन्वति जन्मभाजामुदग्रतेजोभृतदिङ्मुखानाम् ।

मध्ये बहूनां भरतः प्रतीतो राज्ञां मणीनामिव कौस्तुभोऽभूत् ॥ (बा० भा० 1 - 10)

Both verses start with the same word अन्वय and in both the cases the ocean is referred to. Kālidāsa compares king Dilīpa to Moon whose birth is out of the churning of the milky ocean. Agastya too follows the same idea of Kālidāsa, but shows his originality in comparing king Bharata to the famous gem Kaustubha. Moon and Kaustubha are the out come of the divine churning of the milky ocean. Later on Moon adorns the head of God Śiva and Kaustubha adorns the chest of God Viṣṇu.

The similarity of ideas and originality in the expression of Agastya are clearly manifest in the above verse.

The striking influence of Kālidāsa on Agastya can be illustrated in the following context also.

Kālidāsa in the seventh canto of RAGHUVAMŚA describes the entry of prince Aja into the city. Therein he narrates how the ladies of the city curiously and anxiously looked at him as he came. The various movements and actions of the ladies are narrated in detail suggesting their emotional ecstasies.

In the twelfth canto of BĀLABHĀRATA Agastya describes the entry of Śrīkṛṣṇa into the city Hastina. Therein he narrates

w the ladies of the city are eager to see the beautiful Śrīkr̥ṣṇa most every verse of Agastya here, shows traces of Kālidāsa but the colour and colour of the same picture illustrates also the originality of Agastya.

Kālidāsa first describes the beauty of the bedecked city as it comes the prince Aja.

तावत् प्रकीर्णाभिनवोपचारमिन्द्रायुधद्योतिततोरणाङ्कम् ।

वरः स वध्वा सह राजमार्गं प्राप ध्वजच्छायनिवारितोष्णम् ॥ (रघुवंशम् 7 - 4)

Here he says that festoons and flags were hung along the royal way. It is but natural to welcome men of importance with such decorations. On similar lines Agastya too describes the city as it comes Śrīkr̥ṣṇa in the following verse:-

दिदृक्ष्वे पौरवधूजनाय मुरारिमाख्यातुमिवापतन्तम् ।

पुरे पटीयान्प्रतिसौधगर्भं बभ्राम माङ्गल्यमृदङ्गघोषः ॥ (12 - 29)

Generally auspicious sounds and music accompany the splendour and beauty at welcoming any distinguished guest. So Agastya brings in the auspicious sounds of Mṛdanga. Here Agastya tests the joy of the city and curiosity of the ladies of the city in the above verse, whereas Kālidāsa simply describes city in the above verse and writes about the curious ladies in his next verse. Agastya finally brings in an 'Utprekṣa' and achieves brevity and enhances the beauty of the city also.

Kālidāsa describes the attitude of the ladies on the arrival of prince Aja at the city in the following verse.

ततस्तदालोकनतत्पराणां सौधेषु चामीकरजालवत्सु ।

बभूवुरित्थं पुरसुन्दरीणां त्यक्तान्यकार्याणि विचेष्टितानि ॥ (रघुवंशम् 7 - 5)

'These are the gestures and expressions of the ladies of the city, who are involved in looking curiously at prince Aja, setting aside their works and standing at the palace windows that possess no curtains' - This type of introduction of the description of the scene, as written by Kālidāsa lacks beauty of both narration and imagination. It becomes almost a prosaic presentation.

One by one Kālidāsa describes the beauty of the city and the

In the following verse of Kālidāsa-

आलोकमार्गं सहसा व्रजन्त्या कयाचिदुद्वेष्टनवान्तमाल्यः ।

बन्धुं न संभावित एव तावत् करेणरुद्धोऽपि च केशपाशः ॥ (रघुवंशम् 7 - 6)

One lady, anxious to look at Aja hastens to the window. In confusion her hair knot loosens. Holding her locks with hand awaits there, even unmindful of tying the hair knot.

Keeping the above two verses in mind Agastya composes the following verse in his Kāvya.

त्यक्त्वा तदा मण्डनमर्थक्लुप्तं क्रीडासु चान्यासु कृतानपेक्षाः ।

अभ्रेषु विद्युल्लतिका इवाशु नार्यः पदं हर्म्यतलेषु चक्रुः ॥ (12 - 30)

Half finished toilet (make-up) and disinterestedness in other times and activities described in Kālidāsa's first verse are compressed into the first half of this verse. The second line here makes a note of parallelism with the second verse of Kālidāsa mentioned above. In both the cases the lady is decorating her locks of hair. Here Kālidāsa's lady lacks special beauty, and only is in a hurry forgetting to tie up the locks of hair. The lady in LABHĀRATA is beautiful. She is compared to a lightening clouded in black clouds. Here her loose locks of hair are like a cloud and her golden body is like the flash. In this verse the influence of Kālidāsa on Agastya and the latter's originality and poetic skill are well illustrated.

In the next verse Kālidāsa describes another lady as follows.

प्रसाधिकालम्बितमग्रपादमाक्षिप्य काचिद्वरागमेव ।

उत्सृष्टलीलागतिरागवाक्षादालक्तकाङ्कां पदवीं ततान ॥ (रघुवंशम् 7 - 7)

At that time a feminine Make-up artist is holding one of the lotus toes of a lady and painting red lac on the foot. On hearing the arrival of the prince Aja the lady draws back her half painted foot and goes in a hurry to the window, marking the way with her foot prints of red lac.

Agastya takes the same idea of Kālidāsa and beautifies in the following verse. प्रसाधिकामप्रतिपादयन्ती लाक्षारसेनारचिताङ्गरागा ।

विलिप्तपादा हरिचन्दनेन विनिर्ययौ काचन संभ्रमेण ॥(12-31)

A certain lady, without awaiting the arrival of the decorator (a lady) wanted to decorate herself and in a hurry and confusion she besmears red lac over her body and paints red sandal paste on her face and rushes to the palace top to see Śrīkṛṣṇa.

In both the cases the ladies are in the process of decoration with red lac. In both the cases suddenly they stop the process of decoration and hurriedly go to look at the dignitary that arrives in the city. In RAGHUVAMŚA only curiosity is well suggested, but in BĀLABHĀRATA curiosity coupled with confusion is well conveyed. In the latter the lady is conscious of her decoration and also completes it, but in confusion she mistakes sandal paste to red lac.

In the next verse Kālidāsa describes another lady as follows:-

विलोचनं दक्षिणमञ्जनेन संभाव्य तद्वंचितवामनेत्रा ।

तथैव वातायनसन्निकर्षं ययौ शलाकामपरा वहन्ती ॥ (रघुवंशम् 7 - 8)

She (lady) beautifies her right eye with collyrium and suddenly she rushes to the window keeping the painting stick in hand and yet without beautifying the left eye with collyrium.

Let us compare it with the following verse of Agastya.

काचित्प्रयान्ती पथि संभ्रमेण विशेषकं कुंकुमकर्दमेन ।

पर्याप्तलग्नप्रतिमामुखेन्दौ करस्थिते दर्पण एव चक्रे ॥ (12 - 33)

Here also certain lady is decorating her face. But while going in a hurry to see Kṛṣṇa, she gets confused and marks the 'tilaka' with paste of 'kumkuma' on the surface of the mirror where in her moon-like face is reflected.

Kālidāsa brings in collyrium to decorate the eyes of a lady and Agastya brings in kumkuma paste to decorate the lady's face. Hurry and confusion are common to both the ladies. But in RAGHUVAMŚA it is simple hurry that makes the lady neglect the beautification of the left eye, but in BĀLABHĀRATA she wants to see him with herself beautifully decorated in the face. So in her anxiety to do so she mistakes the reflection in the mirror to her own face. Here also we can see the originality of Agastya.

In the next verse Kālidāsa writes about another lady as follows:-

गालान्तरप्रेषितदृष्टिरन्या प्रस्थानभिन्नां न बबन्ध नीवीम् ।

गभिप्रविष्टाभरणप्रभेण हस्तेन तस्थाववलम्ब्य वासः ॥ (रघुवंशम् 7 - 9)

Directing her vision through the window a lady forgets to tie not of the saree at the navel. She holds it up with her fist as winkle of the ornaments of the fist flashes into the cavity of avel.

There is a good similarity between this verse and the following of Agastya.

नातेत्थिता काचन दीर्घिकायाः तथैव यान्ती सलिलार्द्रमूर्तिः ।

तागेव सन्दर्शनतो मुरारेः प्रस्वेदबिन्दुच्छुरितेव रेजे ॥ (12 - 32)

The lady here is bathing in a descending well and on hearing arrival of Śrīkṛṣṇa she stands up in hurry and rushes to see with her body wet with the water. And the drops of water on her body resembled the sweat drops that spring up even before she looks at Kṛṣṇa with love. In the former the lady does not find even to tie the navel knot of the saree and in the latter the lady almost forgets even to dry herself and change her clothes.

Śālidāsa in the next verse depicts another lady as follows.

अर्धाचिता सत्वरमुत्थितायाः पदे पदे दुर्निमित्ते गलन्ती ।

हस्याश्विदासीद्रसना तदानीमङ्गुष्ठमूलार्पितसूत्रशेषा ॥ (रघुवंशम् 7 - 10)

Here the lady suddenly gets up to rush to the window and in her hasty movement the jewel chain of her girdle breaks open. By the time she reaches the window all the jewels drop down leaving only the loose thread in her fist.

The following verse of Agastya bears a similarity with the above.

अन्तम्बिनीनामनुगामिनीनां विन्धं गतेः कर्तुमिवेष्ट्याऽन्या ।

तीर्थी स्वकण्ठच्युतहारयष्टिं मुक्ताफलैश्शर्करिलां वितेने (12 - 35)

Here the lady out of jealousy towards other ladies that accompany her to see Śrīkṛṣṇa purposefully unties her pearls necklace and scatters them on the way to obstruct the movement of the ladies.

In both the cases a broken chain is described. In the former case the jewels are described as dropping from the chain and in the latter pearls are described as dropping from the necklace.

d. In the former the gems fall down because of the lady's and she has no time either to tighten the knot or to prevent rop outs. In the latter, pearls are intentionally spread along ath.

Agastya extends his imagination beyond that of Kālidāsa, of e with a purpose, which will be explained at the end of this ss of comparison between the two poets.

Kālidāsa says that the ladies of the city are so overwhelmed to ja, that all their senses except vision are subjected to numbness.
ता राघवं दृष्टिभिरापिबन्त्यो नायौ न जग्मुर्विषयान्तराणि ।

तथाहि शेषेन्द्रियवृत्तिरासां सर्वात्मना चक्षुरिव प्रविष्टा ॥ (रघुवंशम् 7 - 12)

They look at him as if they were devouring him through their

Agastya slightly changes the same idea in the following verse.

आयाहि गोपीजनचित्तचोरः चेतस्त्वदीयं स हरिष्यतीति ।

सख्यावचश्शौरिवचौघपूर्णं नालं प्रवेष्टुं श्रवसी परस्याः ॥ (12 - 34)

ie former the rapture of the vision is described and in the the rapture of the ear and its sense of hearing are described. verse also can illustrate the influence of Kālidāsa and also the nality of Agastya.

Kālidāsa in the following verse describes the appreciative mood e ladies regarding the suitability of the new couple (i.e.) Aja Indumatī.

स्थाने वृता भूपतिभिः परोक्षैः स्वयंवरं साधुममंस्त भोज्या ।

पद्मेव नारायणमन्यथासौ लभेत कान्तं कथमात्मतुल्यम् ॥ (रघुवंशम् 7 - 13)

Here the ladies compare Aja to Viṣṇu and Indumatī to Lakṣmī express their joy over the marriage of those two. It is a feast eir eyes.

The following verse of Agastya resembles the above.

मुरारये मूर्तमिवोपहर्तुं चेतो निजं सम्भृतरागमन्या ।

करेण लीलाकमलं वहन्ती जगामलक्ष्मीरिव जालमार्गम् ॥ (12 - 36)

Here the lady feels herself to be Lakṣmī and goes to see Kṛṣṇa in over his love. In the former every thing is objective and

in the latter the feelings are subjective. In BĀLABHĀRATA ladies in this context feel as if they were going to attract Śrīkṛṣṇa love towards them. For them Śrīkṛṣṇa is the hero and themselves are all his lady loves. The thief of the hearts of 'Gōpis' in fond hope is coming to steal away their hearts also. Hence in every verse in addition to hurry some other emotion is also described. In this context in every verse Agastya introduces various transitory moods such as 'Stamba' 'Pralaya' 'Romāṇca' 'Svēda' and 'Mādhura' etc. The ladies in RAGHUVAMŚA are quite different from those of BĀLABHĀRATA. So the context will not permit Kālidāsa to introduce all such details. Hence we feel that Agastya's descriptions are more beautiful and artistic than those of Kālidāsa.

Anyhow the poet of poets Kālidāsa influences Agastya very much, and this is discernible in every canto of BĀLABHĀRATA. Only a few situations where a clear resemblance is present are analysed here, and throughout, the echo of Kālidāsa's style is heard in Agastya's poem.

Hitherto the influences of Vedavyāsa and Kālidāsa on Agastya's poetry are estimated through a cursory study. Hereafter the influence of Agastya on his contemporary and later poets will be discussed.

INFLUENCE OF BĀLABHĀRATA ON CAMPŪBHĀRATA:

There is a striking similarity between BĀLABHĀRATA and CAMPŪBHĀRATA of Anantabhatta as the theme of the two is the same. Yet it is very difficult to decide which influenced the other, but by the following analysis we can arrive at the truth.

To decide the influence of one poet over the other, chronology basically helps us. But in the case of Anantabhatta and Agastya, the relative priority is to be established after much scrutiny. Some scholars are of the opinion that Ananta flourished in the eleventh century A.D. and some are of the opinion that his work comes up to the fifteenth century. M.Krishnamachariar speaks

vo possibilities.³

After chronology, internal evidence alone helps up to deter the influences of one over the other. Ananta wrote his poem Campu. In Campu variety of a Kāvya the poet will have ample room to switch over to either prose or poetry in the narration of a story. So in such a work generally the prose part makes links and poetry acquires its artistic perfection. And when the name of the Kāvya is old and very famous, the poet while writing Campu on that, exhibits his skill and originality in the poetry of his Kāvya. On a close perusal, we feel as if Ananta wrote Campu - to rival the poetic talent of Agastya. The following examples can illustrate the influence of Agastya.

The third canto of BĀLABHĀRATA starts with the description of the playful moods of the royal princes and here Agastya describes Bhīma's sleep as follows.

त्र वारिविहतिश्रमालसं निद्रया परवशं वृकोदरम् ।

सन्धुशीकरभृतः सिषेविरे मन्थरा दिनविरामवायवः ॥ (3 - 2)

Ananta while describing the same incident writes in his work as follows:-

चलिततल्पे रन्तपर्यङ्ककल्पे दिनविरतिसमीरैः सेव्यमानः स भीमः ।

कुसुमानां तादृशैर्गन्धपूरैरधिकमलसताया हानिदद्रौ निदद्रौ ॥ (चंपू 2 - 1)

Here both the poets use the same words which are not to be found in the epic. But same ideas are conveyed by different words in the epic. The words विहति, श्रमालसं - सिषेविरे and दिनविरामवायवः of Agastya, have their counterparts in CAMPŪ BHARATA as follows: तायाः - सेव्यमान - दिनविरति समीरैः ।

One can not set aside these resemblances on the plea that a coincidence is natural as both of them follow the same

Anantabhatta is according to tradition, a rival of Abhinava Kālidāsa who wrote BHĀGAVATACAMPU....Ananta must have lived not later than the 15th century and if Abhinava Kālidāsa lived in the 11th century Ananta must have lived in the 11th century A.D. -(page 511 - History of Classical Sanskrit Literature by M.Krishnamachariar.)

al epic in writing that incident, when the verses given below are used.

Agastya in the following verse says that Bhīma kills the serpents they are mere bugs.

तन्स्फुरद्दशनकोटिभीषणानुत्फणानदयदष्टमर्मणः ।

तक्षणं स्वपनविघ्नकारिणो मत्कुणानिव पिपेष मारुतिः ॥ (3 - 5)

Ananta describes the same with a difference.

र्मदत्तदशना भुजङ्गमा मारूतेर्वपुषि सुप्तिभूरूहः ।

ष्टिमेयतनवो विरेजिरे मूलिका इव बहिर्विनिर्गताः ॥ (चंपू 2 - 4)

Agastya says that the serpents are killed like bugs and Ananta that they are made into pieces and make to resemble the seeds in a tree.

In BĀLABHĀRATA while describing the favour done to a king and Nāgalōka Agastya writes the following line. तत्र मारुतिहितं तःशासनेन पवनाशनप्रभोः । Here Bhīma is described as a 'Māruti'

son of air God, and the serpents are described as sucking on air. This same idea finds an echo in the following of Ananta in the same context of CAMPUBHARATA. सुते दिमसंप्रदायशुशुत्सयेव श्वसनाशनेन्द्राः (चंपू 2 - 2) The idea of the relationship of serpents with air and that of Bhīma with air, suggest possible resemblance between the two verses. But the variety and the originality of each is also evident.

Ananta while describing the coronation of the prince Dharmajaya writes as follows:

ये धर्मतनयं तपनीयपीठमारोप्यचक्षुरिव लब्धममुं तपोभिः ।

तैः कलशवारिभिरभ्यषिञ्चदानन्दबाष्पसलिलैरवनीं च पौराः ॥ (चंपू 2 - 14)

This verse bears clearly the influence of Agastya's following verse describing the same context.

ग्रीवराज्यविहिताभिषेचनं कौरवक्षितिपतिर्युधिष्ठिरम् ।

स्नेग्धवर्णमधिकं सुदर्शनं चक्षुरागतममन्यतात्मनः ॥ (3 - 78)

This idea that the blind king felt Dharmajaya to be his vision is present in the epic, and probably taking clue from Agastya, Ananta extends it by introducing the pleasure of the people also

at the coronation of Dharmaja.

The following lines of these two poets for which there is no source in the epic in this context, suggest the influence of one over the other.

Ananta says that Dharmaja proceeds to Vāraṇāvata having fully understood the evil intentions of the blind king.

तस्याशयं हृदि विदन्नपि धर्मसूनुस्तातस्य वाचमविलम्ब्य तथेत्यगृह्णात् ।

तत्तादृशेषु गुरुशासनपालनेषु कूलं कषं गुणगणेन कुलं हि पूरोः ॥ (चंपू 2 - 27)

इति पितुरूपलभ्य शासनं विदिततदाशयविक्रियो विभुः ।

उदचलदधिवारणावतं सममनुजैः प्रथमो मनस्विनाम् ॥ (3 - 90)

Knowledge of Dharmaja about the evil intentions of the blind king is introduced here by both the poets in the above verses respectively. When Agastya takes it as an attribute to suggest the greatness of Dharmaja, Ananta tries to neutralise it by saying that such an adherence to the word of elders is but common to the sons of the Kuru family - and it is also a fact - but Agastya writes this verse to introduce the qualities of the hero befitting Śāntarasa. Where as Ananta's aim is not to introduce Śāntaras in his work. So he neutralises the same.

While describing the sorrow of the people in the same context Agastya writes the following verse.

तां प्रवृत्तिमुपलभ्य शोचतो नागसाह्वयपुराधिवासिनः ।

उद्ययाविव जनस्य मानसे निर्वृतो जतुनिकेतनानलः ॥ (4 - 10)

Here Agastya says that on hearing the sad news people were incensed and they were burning in their minds. In the same context Ananta writes the following verse.

प्रपश्यतां पौरनृणां प्रभाते साङ्क्रामिकं रोगमिवाधितापम् ।

आबिभ्रतामश्रुभिरेव शान्तिरापादि तत्राग्निहठात्क्रियायाः ॥ (चंपू 2 - 23)

In the first verse the people belong to Hastināpura and so have heard the news but not seen it. And hence they think over it and feel the burning feeling. Ananta describes the people of Vāraṇāvata itself. And so in addition to burning of the minds on seeing the accident they shed tears also. The parallelism between the two poets is quite evident here.

Agastya while describing the pilgrimage of Arjuna writes the following verse:-

कथितान्वयनामकाङ्क्षिता मथ कौरव्यसुतां स कौरवेन्द्रः ।

शयने भुजगेन्द्रभोगशुभ्रे रमयामास रमामिवाम्बुजाक्षः ॥ (6 - 8)

Here Agastya brings in the words कौरवेन्द्र just to juxtapose them. कौरव्य is the name of the father of Ulūcī and then in the normal course, Agastya brings in a simile and compares Ulūcī to Laksmī (रमा) The propriety of this simile is clear and apt as both Ramā and Ulūcī are known as the daughters of waters. It is a simple but apt description of the poetic situation. The following verse of Ananta echoes its influence.

नालीकात्कुवलयसङ्क्रमे स्खलित्वा मग्नाऽथः पयसि रमेव तत्र काचित् ।

तं दृष्ट्वा भुजगसुता मिथो रिरंसुः संतुष्टा हृदयमिवानयत्स्वगेहम् ॥ (चंपू 3 - 22)

प्रहृष्य हृदि तत्रैषा मनुष्यं फणिनां रतैः

संतर्पयितुमारेभे कंदर्पसममर्जुनम् ॥ (चंपू 3 - 23)

Ananta too here brings in Ramā to compare with Ulūcī. It is not to be found in the epic. The idea of the words शयने भुजगेन्द्रभोगशुभ्रे of Agastya is conveyed by the words भुजगसुता, स्वगेहे, फणिनारतैः in CAMPŪBHĀRATA and the rivalry is to be understood in the following way.

Agastya's use of the words कौरव्यसुता and कौरव्य contain an apparent poetic blemish. The former word suggests a meaning that Ulūcī is the daughter of Kuru family and the latter word denotes that Arjuna is the son of Kuru family. Though the contradiction or the defect is only apparent it is a fault in a Mahākāvya. This idea of the defect Ananta suggests later in the following verse while describing Arjuna's journey to the eastern direction in his pilgrimage. Here Ananta says that Arjuna does not marry anyone there as that side (east) is known to be connected with his father Indra.

जनकपरिगृहीता सादिगित्येव तस्यां ।

कथमपि न स जातां कन्यकां पर्यणैषीत् ॥ (चंपू 3 - 32)

Here Ananta expressly states that Arjuna does not marry any there in the eastern direction because that side is his father's lence and it suggests that any daughter of that side becomes the pring of Indra and hence a sister to Arjuna. Thus Ananta tries xpose the impropriety (though apparent) of Agastya's use of words कौरव्यसुता and कौरव्य in BĀLABHĀRATA. But Agastya

this word as it occurs in the epic itself in the same context. Later while describing the entry of Kṛṣṇa along with Bhīma Arjuna in Hastināpuri after killing Jarāsandha Asastya writes following verse.

र्य मागधमहोदधिमागतांस्त्रीनालिङ्ग्य तान्प्रणमतः प्रमदाश्रुवर्षी ।
त्रिशङ्कुतनयस्य विधास्यमानो निर्विघ्नमेव मखवर्यममंस्त पार्थः ॥ (7 - 22)

Here the immediate idea that strikes the mind of Dharmaja e success of the Rājāsūya sacrifice without any hindrance. In ame context Ananta writes the following verse.

हते तस्मिन्त्रयो दीप्रा हरिप्रस्थमुपाययुः ।
आगामिनि मखे हव्यमादित्सव इवाग्नयः ॥ (चंपू 4 - 3)

The reference to the sacrifice here suggests the Rājāsūya. The does not contain any such reference while describing the arrival em to Hastināpura. Agastya's idea echoes here.

Agastya in BALABHARATA writes the following verses de- ng the penance performed by Arjuna to win over Paśupata.
रुलेन पर्णेन जलेन वायुना स्थितिं शरीरस्य सकल्पयन्क्रमात् ।
ऽपोढकाश्र्योऽधिकनिर्मलोन्वहं बभूव पक्षे बहुले यथा शशी ॥ (8 - 9)
दृशानुमध्ये प्रपदेन तिष्ठतो निविष्टदृष्टेस्सवितर्युदर्चिषि ।
दस्तबाहोर्जपतोऽस्य केवलं व्यलोक्यतस्पन्दनमोष्ठसम्पुटे ॥ (8 - 10)

Here Agastya's description of Arjuna standing on his toes g his hands high up, sustaining himself of fruits, leaves water ir etc. has semblances in the following verses of Ananta in PŪBHĀRATA.

.....प्रपदेन तिष्ठति भुवः स्म तले । (चंपू 4 - 61)
तनौ ललाटन्तपभानुजाले प्रविष्टदृष्टिं परितस्तमग्निः ।
योऽपि भोक्तुं विपिनं दिशेति प्रेम्णोपरुन्धन्निव दृश्यते स्म ॥ (चंपू 4 - 62)

फलपर्णजलानिलाशनानि प्रविहाय क्रमशस्तपस्यतोऽस्य ।

विषयेषु न लोलतां प्रपेदे विजयस्याक्षगणः कराग्र एव ॥ (चंपू 4 - 65)

So it can be said that Ananta tries to improve on Agastya.

In the following verses the influence of BĀLABHĀRATA on CAMPŪBHĀRATA is clearly evident. While describing Kicaka's reactions on seeing the beauty of Draupadi Agastya writes a verse, wherein he expresses indirectly his opinion on the place of Alaṅkāras in poetry.⁴ Here Agastya uses Akṣepālankāra. In CAMPŪBHĀRATA in the same context Ananta also writes a verse on similar lines, and expresses his opinion on poetics. This can not be considered an unexpected coincidence, but an intentional statement. The verse is as follows.

अन्वर्थता मालिनि ! तेऽभिधायाः कुतो न जागर्त्यधुना कचेषु ।

तस्याः प्रतीपोदितवर्णपंक्तेरर्थोऽथवालङ्करणं ह्यमीषु ॥ (चंपू 6 - 24)

Here Kicaka asks Mālīni (Draupadi) why she is not wearing garlands to suit her name (i.e.) Mālīni-one who possesses garlands. And he himself answers that the very natural beauty of the black hair of her is itself sufficient in beautifying her. The idea here is that natural beauty needs no extra beautification. Thus when Agastya feels that a good expression should not neglect ornamentation Ananta says that a twist or a turn of expression of the words used is alone sufficient to beautify such poetic descriptions प्रतीपोदितवर्णपंक्तेरर्थोऽथवालङ्करणं This comment on the poetics clearly establishes that Ananta wants to assert his own opinion in contrast to that of Agastya.

The following verse of Agastya finds an echo in Ananta's CAMPŪBHARATA.

दिष्ट्या वेषान्तरं प्राप्य सुखिनां परसेवया ।

किं विक्रमेण किं कीर्त्या किं दारैः किं द्विया च वः ॥ (10 - 67)

Here Draupadī finds fault with Pāṇḍavas in a sarcastic way.

⁴ किं न संभावयस्यङ्गैर्भूषणार्हैर्विभूषणम् ।

अपिवा सगुणा सूक्तिर्नालङ्कारमुपेक्षते ॥ (10 - 38)

In the following verse of Ananta. Draupadi refers to all aspects but makes all such sarcastic comments under the pretext of criticising herself. She says as follows.

किमद्य मे दुःखमपत्रपा का को वीरपत्नीत्वपदेऽभिमानः ।

सर्वं गतं कीचकनीचषिङ्गाद्धत्वा कचे ताडनमाप्तवत्याः (चंपू 6 - 45)

The following lines quite clearly show the resemblance between the two poets.

....सधूमे तत्र संसृतं मषीमलिनमैक्षत ॥ (10 - 62)

धूमाधिरोहमलिनं वसनं वसानं.....(चंपू 6 - 43)

रूषास्तम्भितयेवान्तर्निद्रया कलुषे दृशौ । (10 - 86)

श्रुत्वा वधूगिरमिति स्वपनोपनीतं शोणत्वमक्षिण पुनरुक्तयतो रूषाऽपि ॥ (चंपू 6

These lines describe the form and feelings of Bhīma in the Kīcaka episode in both the Kāvya.

यद्येवं ताडय स्वैरं मां यावत्कोपविप्लवः ।

नूपुरोद्वहनक्लेशरहितेनाङ्घ्रिणाऽमुना ॥ (10 - 86)

अयेद्युरेत्य चपलः पुनरब्रवीतां सुभ्रु । प्रसीद मयि तुल्यनिकारपात्रे ।

केलीषु हार्दकलहेषु च केशकृष्टिं पादाहतिं च दधती कुरु वैरशुद्धिम् ॥ (चंपू 6

This type of dialogue as present in the Kīcaka episode shows clear parallelism in between the two Kāvya.

The following verse provides another example to show the influence of Agastya on Ananta.

परबोधभयत्यक्तसंरम्भवचनाबुधौ ।

नियुद्धमुद्धतामर्षौ चक्राते भीमकीचकौ ॥ (10 - 92)

Here the duel between Bhīma and Kīcaka is described. Agastya says that both fight a silent but fierce battle avoiding war cries and other noises, fearing the disclosure of their respective identities. This idea is not present in the epic. But this is definitely a new idea of Agastya and when Ananta writes the following verse with the same meaning, influence of Agastya on him is quite obvious.

अक्ष्वेलितारावमवीरवादमवीक्षकश्लाघनचाटुगुम्फम् ।

अनुच्चनिःश्वासमहंक्रियाकमभूतपूर्वं तदभून्नियुद्धम् ॥ (चंपू 6 - 71)

The spirit of rivalry of Anantabhaṭṭa towards Agastya is discernible in the following verse of CAMPŪBHĀRATA.

जन्मोत्सवो महानेषां जलमत्यच्छमावहन् ।

विद्यामनन्यसामान्यां व्रीडां कुम्भध्रुवोऽनयत् ॥ (चंपू 1 - 48)

This verse describes the birth of king Dharmaja and the c Pāṇḍavas. According to the tradition when the star called 'Agastya' dawns, the turbid waters of rainy season are cleared. Thus Agastya is renowned for its uncommon skill in clearing the waters. According to this verse the birth of Dharmaja can perform the same feat and thus excel the talent and renown of 'Agastya' star.

It can be suggested here that Ananta in this verse implies a special reference to his poetic talent vis-a-vis Agastya. The coming into being of the life story of the Hero Dharmaja through the KAMPŪBHĀRATA, eclipses and washes away the skill, greatness and fame of Agastya got in by writing BĀLABHĀRATA making Dharmaja its hero.

From the above we can see that BĀLABHĀRATA and KAMPŪBHĀRATA have close resemblances to each other not merely in subject matter which is natural but also in narration.

Now we have to decide who is earlier and who is latter, Agastya or Ananta. And whose work has influence over the other. The following points may help us in our effort.

From the illustrations given earlier we can conclude that Ananta who is fully conscious of the greatness of the earlier work but that he tries to assert his originality and superiority. At many places he follows Agastya in word and manner but tries to improve on what Agastya has said. At some places he criticises the earlier work indirectly and even exposes his faults or oversights. At some places he gives expression to his own ideas quite in contrast to the work of Agastya. Finally the verse quoted just above clearly clinches the argument.

INFLUENCE OF BĀLABHĀRATA ON ĀNDHRA MAHĀBHĀRATA:

ĀNDHRA MAHĀBHĀRATA is written by three poets, of whom Tikkana Somayāji's contribution is large. He trans-

fifteen parvas of the great epic. Tikkana is famous for his dition, poetic art and statesmanship. He wrote his *ĀNDHRA MAHĀBHĀRATA* in the middle of the thirteenth century. His work is considered not as a simple translation of the great epic but almost an original Kāvya. Hence, though the theme is same, his work exhibits a new treatment on many occasions. In the course taking the clue from the original he expands at some places and abridges on some other occasions. Chronologically he must be contemporary of Agastyapaṇḍita. As pointed out earlier Agastya was living in early 13th century. Most of the critics are of the opinion that Tikkana was writing his work Probably by about 1260 A.D. and visited the court of king Gaṇapati Deva of Warangal in the same year.

Tikkana's originality and special poetic skill are mostly evident in his narration of the Virāṭaparva of the epic. It is generally felt that he wrote Virāṭaparva as if it is a Mahākāvya with all literary skills. A comparative study of the *BĀLABHĀRATA* and Tikkana's *ĀNDHRA MAHĀBHĀRATA* reveals much influence of the former over the latter. It is in no way a blemish or a fault on the part of Tikkana. He is the unrivalled poet of the Āndhradeśa. He might have read the *BĀLABHĀRATA* of Agastya written in Samskrita. Every verse of Tikkana exhibits his originality and skill. But underneath the monumental artistic structure of his work traces of the blue prints of Agastya's idiom are discernible. Even Ānandavardhana allows such a resemblance between poets and says that, however the originality of a poet always predominates and almost submerges any guidelines he takes from the earlier writings. Great poets may and often think alike even without having an acquaintance with each other or with their respective works. Even to later critics echoes and resemblances are discernible among different Kāvyas. Because of the proximity in time and in place of living (Āndhradeśa) influence of Agastya on Tikkana is quite possible.

Just like Tikkana, Agastya too devotes much skill and narrative in writing the story part of Virāṭaparva of the epic. Agastya and Tikkana both adopt the technique of dramatic treatment in their respective works. In both the Kāvya's sequence of the entry of the five Pāṇḍavas is the same and it varies from that of the epic. In the epic Draupadī enters Virāṭanagara after the entry of Bhīma and the other younger brothers enter one by one afterwards. Both Agastya and Tikkana present the pen portraits of each of the Pāṇḍavas from their respective points of view and style. Any poet of talent does the same. In doing so one need not look to or imitate some other. But in the following verses of Agastya and Tikkana resemblances and original treatments are both evident.

रुषो विवर्तमूर्वश्याः क्लीबत्वं बिभ्रदर्जुनः ।

आययौ कञ्चुकच्छन्नज्याघातौ धारयन्भुजौ ॥ (10 - 17)

आगुल्फलम्बिकौशेयं निक्वणन्नूपुरद्वयम् ।

स्त्रीवेषंकुण्डलप्रेक्ष्यं वेणीबन्धोज्ज्वलं वहन् ॥ (10 - 18)

कोऽयं शम्भुरिवानर्हं महौजा वेषमास्थितः ।

चिन्तयन्तमिति क्षमापमुपसृत्य जगाद सः ॥ (10 - 19)

సీ. కాళ్ళయొప్పిద మా డుక్కట్ట నుజ్జ్వలము సే, యంగ సంకులబాహు లంద మెడల గంచుక మంగంబు కాంతికి మాటుగా, మెడ హేమ పట్టిక మెలయ కుండ వదనంబు కొమరుభావన జేసి వేటుగా, నుదుటి పెంపలకల బొదువ బడగ బవడంపు జొత్తుల జెవులరూ పడ గంగ, బాపట తలకట్టుభంగి దప్పు

ఆ.వె. మంచుమలుగుపడినమార్తాండుడునుబోలె, నీటుగదిసియున్న నిప్పు బోలె వేషధారి యైనవిష్ణుండు బోలె న, వ్విరటుకొలుపు సేర నరుడు వచ్చె.

క. చనుదెంచి పేడితనమును, వనితారూపంబు నమర వాసవసుతు డా మనుజాధీశులకుసభా, జనులకు దను జూపి మదసంచారమునన్.

While describing the entry of Arjuna the details of the limbs, dress, ornaments, facial expressions and external form are described by both the poets in their own individual way. Agastya brings a simile and compares the form of Brhannalā to अर्धनारीश्वर (i.e.) half lady and half man form of God Śiva. And Tikkana takes the clue and describes the half masculine nature of Arjuna in the above verse. He describes just like Agastya the details of Arjuna's form

and finally concludes the poem with a comparison of Arjuna to visnu in the disguise. He brings in Viṣṇu where Agastya introduces Śiva.

Then in the epic Arjuna himself requests king Virāṭa to entrust his daughter to his (Arjuna's) stewardship to learn dancing. Then the king conducts scrutiny about the genuineness of the neuter gender of Arjuna and after confirmation of the same only he entrusts his daughter to the teacher. Agastya deletes this idea of examination conducted by Virāṭa and Tikkana too avoids the same. In the following verse of BĀLABHĀRATA:-

अहं वृहन्नला नाम नर्तकी त्वामुपस्थिता ।

मया हि सख्या कृष्णायाश्शक्रप्रस्थे पुरा स्थितम् ॥ (10 - 20)

साहमन्तःपुरे राजन्नाज्ञया तवकन्यकाः ।

शिक्षियिष्यामि गान्धर्वं यदि ते मयि कौतुकम् ॥ (10 - 21)

Arjuna says that he is a dancer and he can train up girls in the art and if the king has any intention he (Arjuna) can train up the girls of the royal harem.

Tikkana conveys the same sense in the following poem.

క. నిన్ను గొలువంగ వచ్చితి, గన్నీయలకు నాట గణపగా నోపుదు వి

ద్వన్నత మన్నామంబు బృహన్నల యే బేడి ననుదు నత డిట్లనియెన్

Here Arjuna says that he is a eunuch and has come to serve the king. He further expresses his talent in teaching dance to girls. Then in both BALABHĀRATA and ĀNDHRA MAHĀBHĀRATA king Virāṭa without conducting any test entrusts Uttarā to Arjuna. In the same context Tikkana goes eloquent and describes the girl Uttarā in her beauty and full decoration. Some critics are of the opinion that by doing so Tikkana violated propriety in giving unwarranted detailed description of a girl in a royal assembly. Some are of the opinion that his description enhances the beauty of the poetic situation and exhibits the originality and skill of Tikkana. In this context the following verse of Agastya befits study and is quite relevant.

तथेत्युत्तरमाख्याय नृपः प्रीतो गुणोत्तराम् ।

तस्योत्तरकुरूजेतुःशिष्यामदिशदुत्तराम् ॥ (10 - 22)

Agastya's word गुणोत्तरां simply suggests her beauty and hence both propriety and originality are kept up. Probably taking clue from the same word of Agastya, Tikkana goes eloquent in giving a detailed description of princess Uttara.

Later while describing the first impressions of Kīcaka on seeing Draupadi Agastya writes the following verse

कदाचित्कीचकः कृष्णां सुधेष्णासद्यनि स्थिताम् ।

दृष्ट्वा ययौ स्मरेषूणां कृतान्तस्य च लक्ष्यताम् ॥ (10 - 35)

He says that Kīcaka becomes a target of the arrows of Cupid and also the target of Yama the God of death. This figure of speech Sahōkti suggests that the moment he falls in love with Draupadi his (Kīcaka's) days are also numbered. The epic in this context uses the word कामबाणप्रपीडितः to denote Kīcaka. And Agastya brings in God Yama and suggests Kīcaka's inevitable death also. The following poem of Tikkana suggests the same idea exposing the parallelism between Agastya and himself.

తే. ద్రౌపదీరూపమనుసురి దగిలి తనదు, హృదయమనుమృగమత్తటిసుదిలగొనుచు
గాము డనుబల్లిదప్ప వేటకానిబారి, బడుట కెంతయు నాసింపబలుడు దలలి

Tikkana here compares Draupadi's beauty to a death noose and he also says that Kīcaka being hit by Cupid was entangled in it. This idea corresponds to that of Agastya mentioned earlier. After the above mentioned verse Agastya writes the following verse.

कन्दर्पोरिगदष्टेन स्विद्यता रोमभेदिना ।

कम्पभाजा स्वलद्वाचा सा बभाषे हतात्मना ॥ (10 - 36)

Here Agastya compares Kīcaka's lust to a snake and describes the sweat and faltering words of him as the results of a bite by such a snake. Here Kīcaka sweats, shivers, and falters in speech out of the ecstasy of love for Draupadi. All these feelings are common to both love and fear in a person. Hence Tikkana takes the clue from Agastya and intelligently introduces all of them in the frightened Draupadi of the same context in the following poem.

సీ. వెఱవక నను జూచె వీడని యెద గలుషించిన నొండొండ చెమట వడమ
 ననుచితకృత్యంబు లాచరించువిధాతృ బలిమికి నివ్వెటపాటు దో ప
 నిచ్చట దిక్కులె రెవ్వరు నా కను భయమున మేస గంపంబు పుట్టు
 జేయంగ నేమియుపాయంబు లేమి నా ననమున వైల్ల దనంబు గడుర
 తే. నున్న పాంచాలి గను గొని య స్వరాధముండు ఏవేకపహీనుడై ముదిరుడగుచు
 మదనవికృతియకా దనమది దలంచి రాగసాగరపూరనిర్మన్నుడయ్యె.

Here Tikkana describes alongwith reasons the sweat, astonishment, trembling, paleness of Draupadī and says that Kīcaka mistook all these feelings and expressions as the resultants of Draupadī's love towards him. Thus the skill and originality of Tikkana are quite well illustrated by the following example also.

While describing the dialogue of Kīcaka to Draupadī Agastya writes the following verses.

किं न संभावयस्यङ्गैर्भूषणाहै विभूषणम् ।

अपिवा सगुणा सूक्तिर्नालङ्कारमुपेक्षते ॥ (10 - 38)

भजस्व कृतिनं कश्चिन्नवयौवनभूषिता ।

वीरुधोऽपि न शोभन्ते विना वृक्षावलम्बनम् ॥ (10 - 39)

महोदयं मामासाद्य श्लाघ्या मधुरया गिरा ।

सौधेषु विहर स्वैरं క्रीడాद्रిष्विव బర్హిణి ॥ (10 - 40)

In the first verse Kīcaka observes Draupadī's beauty and asks her why she is neglecting it and suggests that she should respect him by her embrace. In the second verse he goes nearer and suggests to her to seek the company of some fortunate man and finally he asks her to speak sweetly to him and enjoy the pleasures of his royal palaces.

Tikkana just puts all these ideas described by Agastya in a simple poem and writes as follows.

ఆ. యనుచు జూచు జేరు నమ్ముగపలుకులు వినగ గోరు గేలు దనదుకేల

గీలుకొలుపదలచు గీచకాథము దు నిజానురక్తి దెలుప నప్పించు

Kīcaka's vision, his proximity, his desire to hear her words and his aspiration for bodily contact of her are one by one described by Agastya and all these are simply mentioned by Tikkana.

Such of these details are not present in the epic and hence they suggest the influence of one poet over the other here.

On being disappointed Kicaka approaches his sister asking her to help him in getting Draupadi's company. The queen as she probably knows his foolishness and brutality acts upon his word and tries to send Draupadi to his harem. Agastya and Tikkana both introduce here queen Sudheṣṇa's advice dissuading her brother from such an indecent act and such an introduction helps the propriety of the context. Here Agastya says as follows.

हेतुभिर्वारितेनापि सा तेनाभ्यर्थिता मुहुः ।

सैरन्ध्रीसंगमे दूत्यं प्रत्यपद्यत दुःखिता ॥ (10 - 43)

In it he suggests her logical dissuasion of Kicaka by a single word हेतुभिर्वारितेन and also conveys her grief दुःखिता on hearing his mind.

Probably with this as the clue, Tikkana expands the advice of the queen by writing many poems. Here for the dialogue between the queen and Kicaka he devotes twelve poems and finally concludes with the following line అశ్రుపూరము కనుగవలో మ్రొంగికొనుచు గామనిపరికెన్ which means that she spoke while trying to check the out flow of tears that filled her eyes.

Finally the queen asks Draupadi to bring 'madhu' (liquor) from Kicaka's house. In this context the epic is silent regarding the immediate mental feelings of Draupadi. As the mention of the latter enhances beauty of the Kavya Agastya introduces the same in the following words:-

तथा निर्भर्त्स्य मध्वर्थं प्रहिता दौत्यशंसिनी ।

प्रेष्यत्वं गर्हयन्ती सा कीचकस्य गृहं ययौ ॥ (10 - 44)

Tikkana too conveys the same ideas in the following words:-

అనుచిత వ్యాపారంబునకు నియోగించుటకు నిర్దేదంబునంది.....

Here Tikkana says that Draupadi is worried much on being employed to do an indecent job like getting liquor.

While describing the entry of Draupadi into the house of Kicaka the epic uses the words मृगीमिव संत्रस्तां to denote the fear complex of Draupadi. In writing the same context Agastya extends the same idea of the epic by introducing a tiger therein. He refers to

the cruelty of Kīcaka and Draupadī's fear towards him in the word *सव्याग्रमिव कन्दरम्* and also introduces his original idea by writing the line *स सर्पमिव वल्मीकं* (10 - 46). Tikkana conveys the same by combining both the ideas of the epic and the BALABHARATA in his work and says that she enters the abode of Kīcaka like a deer that enters the shrub wherein stays a tiger. He writes as follows in this context.

... బెబ్బలియున్న పాదరు జొచ్చు తేడిచందంబున జొచ్చుటయును

Agastya's Kīcaka welcomes Draupadī with confusion and faltering gait due to overwhelming joy on her arrival.

प्रत्युज्जगाम पाञ्चालीं पदैर्हर्षविसंस्थुलैः ॥ (10 - 47)

Tikkana conveys the same in the following lines.

... ఉత్పటసంభ్రమంబు హర్షంబు బెనంగొసంగ నతిచంచల భావ పరితపూర్ణియై

Then Draupadī asks Kīcaka to give 'madhu' as desired by Sudhēṣṇa. Then Agastya writes the following verse.

कीचकस्त्ववदत्किं ते मदिरार्थमिहागमः ।

अधरामृतमत्यर्थं मां पाययितुमागता ॥ (10 - 51)

Kīcaka says that she has not come there simply to take 'madhu' (liquor) but only to feed him with the nectar of her lower lip. The following lines of Tikkana bear a beautiful parallelism and originality also.

దేవిత్నష్ట దీర్చ బూనితి, వావెలది సహోదరుండనగునాత్మష్ట లీ

లావతి నీదుసరససంభావనమెయి దీర్చ కునితి పాడియె చెప్పమా

The basic idea remains the same and the idiom and the expression differ in both the Kavyas. Here according to Tikkana Kīcaka exhorts Draupadī sweetly. He says to her that she has not come simply to satisfy the thirst of the queen but has come to fulfil the desire of her brother also (Kīcaka).

When Kīcaka tries to molest her, Draupadī runs away to the royal court. Then Kīcaka drags her and kicks her in the open with anger. In this context Agastya writes the following verse.

अनुसृत्य स तां भीरुं हस्तेनाकृष्य पातिताम् ।

प्रजहाराङ्घ्रिणा क्रुद्धो लतां मत्त इव द्विपः ॥ (10 - 53)

He runs after her, gets her by hand and fells her down and tramples on her like a mad elephant that crushes a twig. In this context the epic only uses the words पदावधीत् and simply conveys the idea of his kicking Draupadī.

The following poem of Tikkana echos the idea of Agastya and is also a beautiful extension of it proving the originality and the talent of the poet.

సీ. సమదవారణము జంగమలత వెనుకొని సరభసంబున బట్ట జనువిధమున
గూరదానపు డు భూచారినిర్జరకాంత బొడువ రయమ్మున బోవుభంగి
ఘోరగృధ్రము సుకుమారనాగాంగన బటుగతి నొడియంగ బాటుకరణి
బ్రబలబిడాలంబు బాల శారికమీద నడరి సత్పరముగ నరుగుమాడ్కి
సింహబలు డత్యు దగ్రత జిగురు బోడి పజ్జ గడువడిదగిలి గోపంబుకదుర
నొడిచి తలపట్టి తిగిచి మహోగ్రవృత్తి గొంకు కొస రించుకయు లేక కూలదాచె

In the above poem Tikkana adopts the imagery used by Agastya and says that Kīcaka is like a mad elephant chasing after Draupadī who is like a moving twig. Further Tikkana extends the idea with many similies. In one line of the poem he compares Kicaka to a cruel demon and Draupadī to a divine damsel. In the next line he compares Kīcaka to a hawk and Draupadī to a docile serpent. In the next line he compares Kīcaka to a wild cat and Draupadī to a bird (Śārika).

Bhīma on seeing the insult done to his wife in his very presence gets angry. In this context Agastya writes that Bhīma becomes like the wild forest fire as follows.

भीमस्तु तत्र निर्वर्ण्य प्रियायाः केशकर्षणम् ।
कीचकारण्यदावेन क्रोधेन परिष्वजे ॥ (10 - 55)

Tikkana describes the anger of Bhīma in the same context in an excellent manner using both word and sense to convey the same. The comparison of Bhīma to the wild fire is common in both the poets. Agastya suggests it and Tikkana describes it in the following poem.

చం. కనుగొని కోపవేగమున కన్నుల నిప్పులు చాల సంగముల్
 ల్లనలగ సాంద్ర ఘర్మ పలిలంబులు గ్రమ్మ నితాంత దంత పీ
 డనరటదాస్య రంగ వికట భ్రుకుటీ చటులప్రవృత్తన
 ర్తన ఘటనా ప్రకార భయద స్ఫురణా పరిణర్థ మూర్తియై.

In the above poem Tikkana describes the ruddy, angry burnir looks, heavy perspiration and sweat, twisted eye-brows etc. of the angry Bhīma. After reading this poem anyone will feel that Bhīma is burning like a wild fire with anger.

Later on while writing the conversation between Draupadi and Bhīma Tikkana's poetry goes exuberant. Feelings of Draupadi for her plight and that of her husband, her emotions, her sarcas and her intelligence are narrated in detail by Tikkana. In the same context Agastya indirectly suggests all these things in brief.

While describing Draupadi's departure to the kitchen at night Agastya writes the following verse:-

తమసా హృది తస్యేవ జగతి స్థగితే నిశి ।

వాసవేరగ్రజస్యాప వాసవేశమ మహానసమ్ ॥ (10 - 61)

Here Draupadi's heart is filled with sorrow and Agastya compares it with the darkness that engulfs the night.

Taking this as a clue Tikkana writes the following poem in the context of the description of the dawn of a later context.

తే. ద్రుపదనందన పరిభవదుః ఖమునకు నుల్లమున దురపిల్లుచు నున్నసరసి
 వే డినిట్టూర్పులో యన వెడలె గ్రోత్త తావి మూతులు విచ్చు నెత్తమ్మివిరులె

Agastya compares the grief of Draupadi to the darkness round. Tikkana too brings in the same idea of her grief but poetically introduces the reactions of others over her grief. Surely the base is the same in both the cases, but the face lift given by Tikkana is so new and beautiful that the base does not come easily to the reader's mind.

Later on according to the plan of Bhīma, Draupadi conveys her acceptance to Kīcaka and asks him to come over to the dance hall that very night secretly. In this context Agastya writes the following verse, describing the attitude of Kīcaka on hearing Draupadi.

తత్త్రిశమ్య స చాత్మానమస్తాతిశచీపతిమ్ ।

స్వదతే ప్రణయాలాపః సడగమాదపి యోషితామ్ ॥ (10 - 78)

Here Agastya comments about the mental moods of the lovers on hearing the sweet acceptances of their beloveds. He says such acceptances give pleasure more than the actual union with their beloveds. In an epitome Agastya can not go into more details of such points and so he just suggested the same. Taking this as the clue Tikkana goes eloquent in writing the anxious moments, pleasant moods, assumed feelings of fulfillment and disappointment of Kīcaka at length. He writes more than twentyfive poems in this context.

When Kīcaka approaches Bhīma lying in the bed in the guise of Draupadī, Agastya writes the following lines

..న త్వం జానాసి శీలం మే గన్ధर्वోర్విదితం పురా ॥ (10 - 88)

మాం తు యా కాచన స్త్రీతి న మన్యేథాః స్మరాతురః ।

శమ్భాస్పర్శసుఖం యాయాన్మదీయోరునిపీడనాత్ ॥ (10 - 89)

Here Bhīma speaks sarcastically. He says that Kīcaka is ignorant of his (Bhīma's) nature. And further that Kīcaka should not think that she (Bhīma) is an ordinary lady and adds that Kīcaka is going to get pleasure equal to that of the embrace of the divine damsel Rambhā. Here it is cleverly suggested that Kīcaka is going to be killed by Bhīma's embrace. The following poems of Tikkana resemble the above verses of Agastya.

తే. నాహోల్కయాదు

దాని వెదకియు నెయ్యడనైన నీకు బడయ పచ్చనె యెలు గక పరికితట్లు.

కం. నాయొడలు సేర్చినప్పుడ నీయొడ తెల్లగున్ దాని నీ వెలి గెదు న

న్నేయబలలతోడిదిగా జేయ దలందితివి తప్పు సేసితి కంటే

కం.. నను ముట్టినీపు వెండియు పనితలసంగతికి బోపువా డప యైనం

దను వే బడసిన ఫలమే కనియెద ఎదె విత్తభవవికారము తెల్లన్

The idea of the word స్మరాతురః of Agastya is conveyed in the word విత్త భవ వికార (cittabhavavikāra) of Tikkana. The idea of the Agastya's words మాం తు యా కాచన స్త్రీతి న మన్యేథాః is clearly conveyed in the following interrogative words of Tikkana. నన్నేయబలల తోడిదిగా

జేయ దలంపితివ which means with whom (ladies) are you thinking of equating me. (Bhīma in the guise of Draupadi). The idea of the words रम्भास्पर्शसुखं यायाः of Agastya is indirectly suggested in the following words of Tikkana సను ముట్టి నీవు వెండియు పనితలసంగతికి బోవు వాడవ యైనం which means that Kīcaka will not live further to think of union with any other lady after the union with her (Bhīma).

This type of narration and expression are not to be found in the epic and hence it is the speciality of these two poets. The parallelism between them is quite evident and yet Agastya and Tikkana could exhibit their own individual specialities and originality in their respective verses.

While describing the duel of Bhīma with Kīcaka Agastya writes the following verse in BĀLABHARATA.

परबोधभयत्यक्तसंशम्भवचनावुभौ ।

नियुद्धमुद्धतामर्षौ चक्राते भीमकीचकौ ॥ (10 - 92)

This simply conveys that both of them fought a silent battle. The same idea of this verse is clearly conveyed in the following poem of Tikkana illustrating the parallelism.

కం. తనయగపాటారు తెలుగుదురని సూతుడు సమయభంగమగుటకు భీముం

డును గొంకుచు జప్పుడుచేయనిగూఢవిషుర్దన ప్రహరముల దగన్

In this poem Tikkana conveys the nature of and the reason for the fear of fighters. Kīcaka fears that his defeat and insult will be exposed to all and Bhīma fears that their principle of living incognito will be broken. Thus here Tikkana extends on the idea of Agastya.

At the end of the tenth canto, while describing the fight between the armies of king Virāṭa and the king Trigarta Agastya writes the following verse.

ततो मात्स्यः त्रिगर्तानां प्रावर्तत रणोत्सवः ।

शरकृत्तशिरःपातरवकृत्तानकध्वनिः ॥ (10 - 112)

Here Agastya says that the sounds of the war drums are over powered (were not heard) by the sounds of the heads that fall at the strokes of the arrows from the bows. Such is the fierce nature of that battle. Peculiarly enough in describing the same context

Tikkana too uses similar imagery with a variety and a novelty

మ. గుణరావంబు గృహిణఘట్టనరవక్షోభంబునుం గింకిణీ
క్షణన వ్యాప్యతహేషితస్వనములున్ ఘంటా నినాదాత్త పో
షణనానాపటుబృంహితధ్వనియు శశ్వద్గాఢమై పేర్చినన్
రణనం బించుక దో ప లేద బహుతూర్యశ్రేణి నాసేనలన్

Here the shrills of the buggles over powered the sounds of

If we examine such resemblances between the two we are able to believe that Tikkana has seen Agastya's BĀLABHĀRAT.

As mentioned earlier the process of give and take among the writers is natural in the literary field. But the originality and the talent of every great poet will be quite evident in his compositions. When the original theme is famous and provides the base for many more works the influence of one work over the other is inevitable and in such cases as Ānandavardhana suggests the poet of today should bestow much attention to bring in variety and beauty to his own composition. So long the mind of the poet is active and copying the ideas of his earlier writers, his composition, by the grace of the Goddess of speech will maintain its special character in spite of its resemblances with earlier works.

As this is a critical analysis of a Kāvya the resemblance microscopically exposed. Yet every verse illustrated in the above pages has got its own unique flash and charm irrespective of its resemblances with other poems. Finally it will be apt to end this chapter with the following verse of Ānandavardhana.

दृष्टपूर्वा अपि ह्यार्थाः काव्ये रसपरिग्रहात् ।

सर्वे नवा इवाभान्ति मधुमास इव दुमाः ॥ (ध्वन्यालोकः 4 - 4)

“Even the same subjects of description in poetry will spring forth new charms when they get into touch with sentiments, as the same tree appears quite new and beautiful with the advent of the spring season.”⁵

⁵ परस्वादानेच्छाविरतमनसो वस्तु सुकवेः ।

सरस्वत्येवैषा घटयति यथेष्टं भगवती ॥ (ध्वन्यालोकः 4 - 17)

BHARATAVĀKYA:

जडाशयानां हृदयं जगत्यां यस्योदयाद्यातितमाम्प्रसादम् ।

स एव सारस्वतमर्मवेदी विभाति मौलौ विदुषामगस्त्यः ॥ (रुक्मिणीकल्याणम् 15-18)

“Agastya is an adept in the intricacies of literary art and shines as the crest-jewel amongst the scholars”. Thus says Rājacūḍāmaṇidīkṣita the famous critic and a prolific writer of South India. The present work, it is hoped, will substantiate fully the above observation of him. After going through this critical study of BĀLABHĀRATA a Sahṛdaya may get a positive peep into the depths of the literary personality of Agastya.

The greatness of any Kāvya can be well estimated with reference to the times in which it is written. During the middle ages when the Samskrita writing was pacing laboriously through a morass of decadence, the advent of BĀLABHĀRATA on the scene with its sweet and lucid expression provided a literary boost to the Muse of the day. When pedantic preoccupations and exhibitionism of erudition were confining the poetic art to artificial privacies of the royal courts Agastya brought in a fresh breeze of sublime sentiment, ennobling idealism and invigorative charm and fragrance of literary spring on to the portals of Samskrita writing.

It is quite well known that Rasa is the life of poetry. Out of the nine Rasas accepted by scholars the position of Śānta is quite different. Its success as a chief sentiment in a Śravyakāvya is doubted by many rhetoricians of Samskrita. So far no other reputed Mahākāvya in classical Samskrita is known to convey the bliss of Śāntarasa mainly. Even after the assertion and guidance provided by Ānandavardhana not even a single Kāvya written basing on the MAHĀBHĀRATA story conveyed Śāntarasa through its narration. Really it was an uphill task and in the process Agastya-bandita came out with flying colours. Peculiarly in this Kāvya Agastya through his narration rouses the interest of the reader for a life of virtue, valour and adventure and yet gradually he educates his reader about the true nature of the human life and the world around and finally makes him realise the transitory nature of the

lane pursuits of men. And in this attempt Agastya makes the possible devices and literary techniques.

Various poetic excellences and figures of speech are introduced with precision and propriety. Lucidity of expression of the ideas brought in by Agastya here quite and home the essence of the message of the great epic to of an ardent reader of this Kāvya.

Agastya by writing this Kāvya advanced a step further in the cherished ambition of his human existence. Through he successfully repays the Ṛṣi ṛṇa. This BĀLABHĀRA is one of the best epitomes of MAHĀBHĀRATA and probably the best that conveys the entire essence of MAHĀBHĀRATA in short a compass with so beautiful a mould and with so successful lucid expression.

Finally it will be proper to conclude the present work with the following verse of Agastya himself. Here Agastya says describing the details of the life and activities of Pāṇḍavas "the words of the poet but also the life of the Sahr̥daya appreciates the quality of such narration is also sanctified". Agastya's cherished hope be fulfilled by the divine grace of Almighty in this chosen land of Bhāratavarṣa.

अथोपनीतैः श्रुतिपारदृश्वभिः विशिष्टविद्याधिगमोज्ज्वलैश्च तैः ।

न केवलं संततिरेव भारती सतां च धन्याजनि तान्प्रशंसताम् ॥ (2 - 94)

SELECT BIBLIOGRAPHY

SAMSKRITA WORKS:

- AUCITYAVICĀRACARCA - Kāvyaṃālā Guccaka-1.
CAMPŪBHĀRATAM - Pub. Vidyā Bhavan Samskrita Grandhāmālā - 31 - Chowkhamba - Vārāṇasī.
CITRAMĪMĀMSA - Kāvyaṃālā - 38 - Nirṇayasāgar Press - 1941.
DAŚARŪPAKA-Vidyā Bhavan Sanskrit Series-145-Chowkhamba-1967.
DHVANYĀLOKA - Ed. K.Krishnamurthy - Pub. Karnātaka University - Dharwar - 1974.
KĀVYĀDARŚA - Govt. Oriental Research Institute - Poona - Sixth Edition - 1950.
KĀVYĀLANKĀRA of Bhāmaha - Kāshi Sānskrit Series-61 - 1928.
KĀVYĀLANKĀRA SŪTRĀNI - of VĀMANA Pub: CHOWKHAMBA.
KRSNACARITAM - Ed. T. Venkatācārya - Pub. Tanjore Sarasvati mahal Series - 155 - 1975.
KUMĀRASAMBHAVAM: Dwivedi - Pub. Benaras Hindu University, '76.
MAHĀBHĀRATAM - Citrasala Edition - Poona - Saka 1850.
MATHURĀVIJAYAM-Edt. by Hariharasāstri-Annamalai University-Series.
NALAKĪRTIKAUMUDĪ - Ed. T. Venkatācāry - Pub. D.K. Publishing House, Delhi - 1975.
NĀTYAŚĀSTRA - Kāvyaṃālā Edition-42 - 1943.
PRATĀPARUDRAYASŌBHŪSANAM - Pub. Vāvilla Rāma Swāmy Śāstry & Sons, Madras - 1954.
RAGHUVAMŚAM : Kālidāsa Grandhāvali - Ed. Revāprasād.
RASAGANGĀDHARA with MARMAPRAKĀSA: Kāvyaṃālā - 12, Nirṇayasāgar Press - 1937.
RUKMINĪKALYĀNAM - Vāni Vilās Samskrita Series - (9, Srirangam.)
SĀHITYADARPANA - Kāshi Sanskrit Series - 145 - Chowkhamba - 1967.
SOUGANḌHIKĀHARANAM - Kāvyaṃālā - 74 - Ed. M.M. Śivadattaśarma - 1934.
VAKRŌKTIJĪVITA - Ed. Dr. S.K.De. - Calcutta Oriental Series, No. 8.
VRTTARATNĀKARA - Pub. Kāshi Sanskrit Series-55 - 1955.

ENGLISH WORKS:

- A HISTORY OF CLASSICAL SANSKRIT LITERATURE - Krishna-nachariar - Madras - 1937.
A HISTORY OF CULTURE OF INDIAN PEOPLE - Volume-3 - Pub. Bhāratiya Vidyā Bhavan - Bombay.
A HISTORY OF SANSKRIT POETICS-P.V.Kane-Motilal Banarasidas-961.

A HISTORY OF SOUTH INDIA - Nilakantasastri - Oxford University Press - Madras - 1955.

AN OUTLINE OF HISTORY OF ENGLISH LITERATURE - W.H. Hudson - Pub. G. Bell & Sons - London - 1920.

COMPARATIVE AESTHETICS - Volume-I - INDIAN AESTHETICS - K.C. Pandey - Chowkhamba Sanskrit Series - Volume-II / 1950.

CONCEPT OF RĪTI AND GUNA IN SANSKRIT POETICS - P.C. Lahari - Oriental Books Reprint Corporation - New Delhi - 1974.

CORPUS OF TELANGANA INSCRIPTIONS - Part - IV.

KĀLIDĀSA - HIS STYLE AND TIMES - S.A. Sabnis - Pub. N.M.Tripati (pvt.) Ltd., - 1965.

LAWS AND PRACTICE OF SANSKRIT DRAMA - S.N. Sastri - Chowkhamba Sanskrit Studies - Volume-XIV - 1961.

MAHĀBHĀRATA - (English Version) - C. Narasimhan - Oxford Book Company - Calcutta - 1965.

MAHĀBHĀRATA - (English Version) - Kamala Subrahmanyam - Bharatiya Vidya Bhavan - Bombay.

NEW CATALOGUS CATALOGORUM -Volume-I - Ed. V.Raghavan - Madras University - 1949.

ON THE MEANING OF THE MAHABHĀRATA - Dr. Sukthankar - Pub. Asiatic Society of Bombay - 1957.

QUARTERLY VOLUME OF MYTHIC SOCIETY - Volume-X - 1919-20.

SOME CONCEPTS OF ALANKARĀŚĀSTRA - Dr. V. Raghavan - Adayar Library Series - 33, Madras - 1942.

SOUTH INDIA INSCRIPTIONS - Volume - X.

TELUGU WORKS:

ĀNDHRA MAHABHARATAMU - VIRATAPARVAMU - Pub. Vavilla Ramaswamy Sastri & Sons, Madras.

BĀLABHARATAMU - Tr. Krottapalli Surya Rao - Andhra Sahitya Parishat - Kakinada - IIIrd Edition - 1963.

BHĀRATI - (Telugu Literary Magazine) - October, 1977 - Article "ĀNDHRA DESAMULONI GOLAGI MATHAMULU" - N.V.Sundareswara Rao.

DEŚĪ - Korada Ramakrishnaiah.

KĀKATĪYA SANKIKA - Ed. Maremanda Rama Rao - 1935.

KUMĀRASAMBHAVAMU of Nanne Chodudu - Pub. Vavilla Ramaswamy Sastri & Sons - Madras.

PRAJNANNAYAYUGAMU - Dr. Divakarla Venkatavadhani.

SIDDHĒŚVARACARITAMU of Kase Sarvappa - Ed. Khandavalli Lakshmi Ranjanam.

INDEX

(LESS FREQUENT, BUT IMPORTANT NAME ALONE ARE GIVEN)

| | | | |
|--------------------|-----------------|------------------------|-----------------|
| Abhimanyu | 38 76 91 145 | Bornbay | 26 |
| Abhinavagupta | 186 204 | Bṛhannala | 76 135 176 181 |
| Ādi Śankara | 19 20 | Bukka | 4 |
| Ādiśeṣa | 198 208 209 | Chakravartī Narasimhan | 31 |
| Agastyanighantu | 26 | Citrāmṛtāmsa | 16 199 201 |
| Aja | 255-257 260 | Chitrāṅgada | 74 120 |
| Alwars | 19 | Chitrasena | 129 174 |
| Amba | 142,229 | Dadhīci | 90 |
| Ambalika | 229 | Dandin | 155 156 204 |
| Ambika | 229 | Dharmasivācārya | 6 |
| Ānandavardhana | 28 32 42 45 | Dhr̥stadyumna | 80 114 142 146 |
| | 49 55 101 109 | | 170 200 |
| | 113 141 147 | Dhrtarastra | 33 36 72 78 |
| | 153 154 167 | | 81 83 94 118 |
| | 190 191 192 | | 141 148 150 |
| | 216 218 281 | Dhvanyāiōka | 241 242 |
| Anantabhatta | 282 | | 28 42 55 113 |
| | 2 29 246 261- | Dr. Raghavan | 153 |
| | 269 | Drōna | 157 195 204 |
| Āndhramahābhārata | 20 246 270 | | 38 58 65 66 |
| Anjana | 68 69 | | 76 90 113 137 |
| Appayyadiksita | 16 196 199-202 | | 138 145 225 |
| Āstika | 34 | | 233 234 237 |
| Āśwatthāma | 38 66 138 146 | Drupada | 238 239 |
| | 225 234 | | 43 73 88 113 |
| Āyu | 254 | Duśśāsana | 114 237 |
| Badarikāśrama | 253 | | 70 82 88 104 |
| Bakāśura | 65 68 117 | Dwaitavana | 124 141 170 |
| Balarāma | 243 | Dwāraka | 62 234 |
| Banabhatta | 157 204 | Ekackrapura | 83 97 |
| Baroda | 2 24 | Ekaśīlānagara | 234 235 |
| Ḥhagadatta | 38 39 | Ganapati | 210 |
| Ḥhāgavatacampu | 2 | Ganapati Soori | 14 |
| Ḥhagavadgītā | 30 38 221 239 | Ganapatideva | 6 18 20 270 |
| Ḥhagavata | 19 | Gāndhārī | 66 72 78 85 |
| Ḥhāratacampu | 2 20 29 246 | | 100 111 141 |
| | 261-269 | Gaṅgā | 149 150 |
| Ḥhāratanatakakatha | 20 52 | | 35 48 56 57 |
| Ḥhāravi | 2 246 | | 105-110 126 150 |
| Ḥhāsa | 3 28 | | 162 163 197 |
| Ḥhisma | 35 38 48 71 | Gangādēvi | 228 |
| | 90 100 109 137 | Gangādharabatta | 4 7 52 |
| | 138 142 143 | Garuda | 20 52 |
| Ḥhisma | 145 164-167 185 | Ghanasyāma | 69 70 |
| | 197 203 207 | Ghatotkaca | 26 |
| | 237 | | 116 117 146 |

| | | | |
|-----------------------|----------------|-------------------------|----------|
| Gōlagimutt | 6 18 | Ksemendra | 193 |
| Hanuman | 69 | Kumārāsambhava | 248-252 |
| Hariharaśāstry | 7 10 | Kumārāsambhava (Telugu) | 22 |
| Harivamsa | 247 | Kumārāsawāmy Sōmapūthi | 14 |
| Harsacarita | 157 | Kumārila | 20 |
| Hastināpura | 98 121 | Kuntaka | 189 |
| Holtzman | 30 | Kuntī | 57 59 68 |
| Hopkins | 29 | | 85 86 90 |
| Iyyunni | | Lakshmistotra | 184 209 |
| Veeraraghavāchārya | 10 | Lalitāsahasranāmā | 26 |
| Jagannādhā | 16 | Lassen | 29 |
| Janamejaya | 33 35 36 | Ludwig | 29 |
| Jarāsandha | 68 71 97 122 | Madras | 2 5 |
| | 123 172 | Mādrī | 63 111 |
| Jatāsura | 68 | Madura | 4 |
| Jīrṇūtāvāhana | 90 | Mālini | 34 |
| Kākatīyasancika | 9 | Malkapuram | 6 |
| Kākinada | 2 23 25 26 | Mallādi Sūryanārāyana | |
| Kālakeyas | 75 | Śāstry | 10 |
| Kāli | 229 | Mallinātha Sūri | 26 |
| Kālidāsa | 1 3 28 160 161 | Maniparīkṣa | 26 |
| | 199 245 248- | Manōhara | 5 78 114 |
| | 251 255-261 | Manu | 34 |
| Kālīya | 84 | Manumasiddhi | 20 |
| Kāmadhēnu | 159 | Mārkandeya | 34 |
| Kaṁpana (Kaṁparaya) | 4 | Marniaprakāsa | 16 |
| Kātyāyanaśroutasūtra | 175 | Mathurāvijaya | 3 7 52 |
| Kāvyāṁkārāsutra | 159 | Maudgalya | 92 |
| Khāṇḍavaprasta | 74 119 120 121 | Maya | 81 |
| | 171 198 | Meru | 198 199 |
| Kīchaka | 64 68 71 83 | Mysore | 2 5 24 |
| | 94 95 131-133 | Nahusa | 37 253 |
| | 178 180 205 | Nakula | 63 77 13 |
| | 267 268 271 | Nalakīrtikauṇḍī | 17 19 |
| | 273 280 | | 247 |
| Kimṁṛa | 68 | Nālāyanī | 59 92 11 |
| Kindama | 229 | | 230 |
| King Bharata | 254 | Nannayya | 20 29 |
| Kirātārjunīya | 2 26 | Nannechōda | 22 |
| Kolācalam Śrīnivāsa | | Nārada | 93 119 |
| Śāstry | 25 | Narasimha | 7 |
| Krishnamacārya | 256 | Nātyaśāstra | 40 |
| Krothapalli Suryā rao | 25 | Nāyanmār | 19 |
| Kṛpāchārya | 135 | Nivatakavaca | 75 127 |
| Kṛsnacarita | 17 19 23 25 | | |
| | 154 155 156 | | |
| | 191 245-247 | | |

| | | | |
|-----------------------|-----------------|--------------------------|-----------|
| Oldenberg | 30 | Tripurāntaka | 67 |
| P.P.S. Sastry | 25 | Tripurīgolagī | 6 |
| P.V. Kane | 26 | Trivendrum | 210 24 |
| Pāṭṭikuriki Sōmana | 22 | Ulūci | 265 |
| Pampa | 29 | Ulūka | 37 |
| Pancatantra | 238 | Ulūpi | 74 120 |
| Pāṇdu | 36 58 111 168 | Uparicaravaṣu | 34 35 |
| Parasurāma | 87 88 142 229 | Ūrvasi | 75 127 |
| Parikṣit | 36 38 236 243 | Uttararāmacarita | 26 |
| Pāṭṭilalōka | 213 | Uttara Kumāra | 135-138 |
| Pendyāla Subrahmanya | | | 272 |
| Śāstry | 10 | Vaisampayana | 33 34 |
| Parikṣit | 36 38 236 243 | Vāmana | 155 156 |
| Pāṭṭilalōka | 213 | | 161 164 |
| Pendyāla Subrahmanya | | | 188 |
| Śāstry | 10 | Vāranāvata | 264 |
| Pināki | 171 | Vasus | 108 109 |
| Ponna | 29 | Vedavyāsa | 2728 33. |
| Pratāpacarita | 8 | | 44 48 4 |
| Pratāparudra II | 4 5 7-9 14-16 | | 68 100 1. |
| Prataparudra | | | 224 229 |
| Yasōbhūṣana | 7-11 14-16 | Venkatāchārya, T | 245 247 |
| Purōchana | 59 171 233 | Vetūri Prabhākara Śāstry | 25 26 |
| Purūra | 253 | Vichitravīrya | 110 |
| R. C. Dutt | 30 31 | Vidura | 36 60 101 |
| Raghuvamśa | 252 255 258 | | 149 242 |
| | 261 | Vidyanādhya | 7-17 |
| Songandhikāharana | 4 16 194 | Vijayanagara | 4 5 |
| Śrīkrishnadevaraya | 5 | Villiputtur | 29 |
| Śrīmadrāmāyana | 1 21 | Vinatā | 60 |
| Śrīnivāsa Iyengar M.S | 8 | Virāṭa | 40 63 6. |
| Śrīnivāsaśāstry | 7 10 | | 76 82 83 |
| Śrīrangam | 25 | | 131 134 |
| Subhadra | 96 120 145 | | 175 176 |
| Sudhesna | 94 121 131 132 | | 180 234 |
| | 276 | Viśakhapatnam | 272 280 |
| Sukthakar | 25 30 39 68 | Viśveśwara | 2 |
| | 72 77 85 218 | Viśwakarma | 7 18 |
| Sundōpasundas | 37 | Viśwakarma | 235 |
| Suśarma | 64 | Viśwanādhya | 4 7 13 16 |
| Sūtha or Sauti | 33 34 | | 134 |
| Tanjore | 2 5 | Warangal | 9 270 |
| Tikkanaśāstrī | 4 20 22 29 260. | Webbar | 20 |
| | 281 | Winternitz | 29 |
| Toronto | 25 26 | Yayāti | 254 |
| | | Yerrana | 20 20 |



Professor, M.A., Ph.D.

born in the year 1937 at Kaikalur, Krishna Dist, Andhra Pradesh, took his Post Graduate and Doctoral degrees in Samskrita Śāhitya from Andhra University, Waltair.

He has been working as Lecturer in Samskrita in S.K.B.R. College, Amalāpuram, Eluru, Godāvāri Dt.A.P. since 1961. Presently he is the Head of the Dept. of Oriental Languages, S.K.B.R. College, Amalāpuram. He is Chairman, Board of Studies in Samskrita (pass degree) Andhra University & Member, Board of Studies Samskrita (Ph.D.)

(Ph.D.) Andhra University. He is well versed in Ashtāvadhānam and has given successful performances in many places in India. He has to his credit many paintings and his versatility in various fine arts won the appreciation of many. He is now All India Secretary of Samskāra Bhāratī, a national forum for fine arts.

He wrote in Samskrita, Telugu and English and translated many from Hindi and English. Some of his works are: *Bhārata Kāvya* (Samskrita), *Prajā pōṛātam* (The people's struggle during Emergency in Telugu), *Musunūri Nāyakulu* (A historical novel in Telugu), *Pāñchajanyam* (Telugu translation of 'A Bunch of Thorns' by Sri Guroji) *Hindu Vijaya Dundubhi* (Telugu translation of Sāthe's Hindi work of the same name.)

Besides these he has presented many papers in various seminars and published poetry in Telugu and Samskrita. He has